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Master's Thesis of Visual Communication Design

Research on the Visual Expression of Feminism

– An Approach of Gentle Expression of
Feminism in South Korea –

페미니즘의 시각적 표현에 대한 연구
온화한 페미니즘의 표현에 대한 접근

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Abstract

Feminist activities have become one of the mostly criticised issues in South Korea, especially when radical feminist organisations are acting aggressively and showing their anti-men attitudes. A very negative image of feminism was created by extreme activities. However, there are many positive examples of branding feminism in other countries, and even some luxury brands are trying to build a better reputation by showing their support of female empowerment.

This research will be focusing on the visual expression of feminism and the use of feminism in branding in both western countries and South Korea. The purpose of this research is to approach a more acceptable way to express what feminism is and abolish the misunderstanding of feminists due to the biased propaganda of feminism in South Korea.

The methods used in this paper include observation, secondary data analysis and case studies. A conclusion will be driven from the research to solve the problem of misleading expression of feminism.

A campaign named 'Equality for More' will be designed. As a result, to reach the goal of branding feminism in a gentle way to make this ideology acceptable in east Asian society.

Keyword: feminism, campaign design, branding, visual communication design

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Chapter 1. Introduction

1.1. Study Background

As Feminism is becoming a hot issue in east Asia in recent years, more and more discussion about what real feminism is has become one of the mostly criticised questions on social media and among society. In Korea, voices against feminism and the aggressive and extreme performance done by radical feminism have become an issue. When radical feminism dragged too much attention, the definition of the word ‘feminism’ is much blurred in Asian society. The very famous online community ‘Megalia’ and ‘Womad’ brought the anti-feminism emotion to another peak in Korea as it has strong elements of ‘anti-men’, ‘non-LGBT’ and did not show the recent well-accepted idea of ‘gender equity’ of feminism, and they became the root of where the recent radical feminism comes.

As of 2018, several protests done by Korean feminists push the feminist movements in Korea to a new era and encourage more women to speak for themselves on the positive side, but it also characterised the rise of Korean radical Feminism. When Korean men are debating that they are suffering from reverse sexism because of the military service, #MeToo movement became one of the most wide-spread feminist movement which involved a famous politician into a sex abuse scandal^① followed by the ‘spy cam’ protest^② and the ‘Escape the corset’ movement.^③ In some of the

^① Choe Sang-Han, ‘South Korea’s #MeToo Movement Dealt Blow by Politician’s Acquittal’, The New York Times, last modified August 14, 2018, <https://www.nytimes.com/2018/08/14/world/asia/south-korea-metoo-politician-acquittal.html?smid=tw-nytimes&smtyp=cur>.

^② Laura Bicker, ‘South Korea's spy cam porn epidemic’, BBC News, last modified August 3, 2018, <https://www.bbc.com/news/world-asia-45040968>

^③ Laura Bicker, ‘Why women in South Korea are cutting 'the corset’’, BBC News, last modified December 10, 2018, <https://www.bbc.com/news/world-asia-46478449>

protests, the radical feminism groups tried to limit those who can join in the protest to biological women only,^{④⑤} which means that men, trans-women and trans-men are excluded from the movements; even some of them are willing to speak for women and support the protests. These reactions enlarged the confliction between male and female in Korean, and the misunderstanding even made the gender gap larger.^⑥

However, since feminism has a much deeper root in the western world and has developed them a relatively mature idea of what feminism is asking for, more and more companies including luxury fashion brands, domestic brands and so on started using 'feminist elements' in their campaign and advertisement to show female empowerment. There are many successful cases such as Always' '#like a girl' campaign, Barbie's '#You can do anything' campaign. These actions brought them good images on their cooperate social responsibility, and on the other side, brands such as Victoria's secret lost its reputation by being considered following the gender stereotype. It will be necessary to look at how feminist elements play their role in branding and how do these advertisements influence the public the definition of feminism.

1.2. Purpose of Research

This research will be focusing on re-building the image of feminism in Korea. Going through the history of feminism in both

④ 불법촬영 성편파수사 규탄시위 공지사항, May 13, 2018, <https://www.facebook.com/hiddendutch/>

⑤ 양원모, '혜화역 시위 주최 모임서 '내부고발'... "혐오발언 있었다"', 한국일보, last modified July 9, 2018,

<http://www.hankookilbo.com/News/Read/201807091563027059>

⑥ 채윤정, '['영페미' 광장으로 나오다] '미러링' 넘어 새로운 페미니즘 운동 전략은?', Naver News, last modified December 3, 2018,

<https://m.news.naver.com/read.nhn?mode=LSD&mid=sec&sid1=102&oid=310&aid=0000069687>

the west and the east will help to understand the confliction inside the western culture and the east traditions. This will become a starting point that we can stand at to research more in-depth into this topic. The purpose of this research is to find a solution of representing feminism and gender equity that can be fitted in east Asian culture and solve the problem of a misunderstanding of feminism brought to Korean society by radical feminist movements and their impact to the public.

Express feminism in a very gentle way and express feminism correctly will be the main target of the final campaign branding purpose. Moreover, how to reach reliable results on acceptable expression will be one of the main goals in this research.

Results from the case studies, including non-profits organisations' campaign, commercial advertisement campaign and feminist artworks gave clues to achieve success in correctly expressing and promoting feminism. Moreover, these case studies also gave an idea of how feminist elements can be used in branding and what benefits it can bring to the brand.

Chapter 2. History of Feminism and its Development

2.1. Development of Feminism in the West

Although in the beginning, there was no such word called 'feminism' even in the west while men were holding all the power to lead the world and speak out their opinion, some historians believe that feminism has its religious roots in the West. Some of the first European women to stand out and speak for their sex did so in religious terms and within a religious framework.^⑦ They tried hard to fight against the negative images of women in the Holy Bible such as Eve, Jezebel and Delilah, and they did this more consistently and more aggressively within the religious framework. Those women who stood out for themselves and tried to re-build the image of women within their religion might be considered the first groups of females who tried to defend the patriarchal society, and this can be traced back to the 16th century.^⑧ However, the word 'féminisme' was not mentioned until 1837 by a Utopian Socialist called Charles Fourier, and it took very long to reach the next step where women started to face their difficulties and calling themselves feminists.^⑨

Socialists usually divide feminist movements in the West in to 4 different steps and call them 'waves' of feminist activities. Marsha Weinman Lear used the term 'the second wave' of feminist movement in a New York Times Magazine article in 1968, and this was a big step in feminism's history when not only women

^⑦ Margaret Walters, *Feminism: A Very Short Introduction* (Oxford: Oxford University Press, 2005), 6-7.

^⑧ Margaret Walters, *Feminism: A Very Short Introduction*, (Oxford: Oxford University Press, 2005), 9-15.

^⑨ Leslie F. Goldstein. "Early Feminist Themes in French Utopian Socialism: The St.-Simonians and Fourier." *Journal of the History of Ideas* 43, no. 1 (1982): 91-108. doi:10.2307/2709162.

involved in the movements started identifying themselves, but also the society started to accept the groups of female who fight for their rights and their liberation. At the same time, they define the earlier stage (19th and early 20th century) as the first wave where suffrage and legal issues such as the right to vote and property rights was the primary target.¹⁰ From that period, women started to bind together to have activities that can be indeed called 'movement'. There is a more organised campaign holding meetings and planning activities.¹¹ The visualised expression of feminist activities during the first wave did not have many different forms. The slogans writing on board were one of the most common ways for feminists to express themselves.



[Figure 1] Women's suffrage Protest, Women's Equality Day

During the second wave, feminists were focusing on unofficial inequalities, and this made a big difference from the earlier period. [Figure 1] This was the first that feminism broadened their focus to include much broader and deeper issues. They started to look at the inequality not only in the legal parts but also took sexual assault and domestic violence into account.¹² The second-wave feminism is considered very auspicious. There are many feminist writers,

¹⁰ Astrid Henry. *Not My Mother's Sister: Generational Conflict and Third-Wave Feminism* (Indiana: Indiana University Press, 2004), 57-60.

¹¹ Margaret Walters, *Feminism: A Very Short Introduction* (Oxford: Oxford University Press, 2005), 56-67.

¹² James T. Patterson, *Grand Expectations: The United States, 1945-1974*. (New York: Oxford University Press, 1996) p.646.

musicians and artists played very active roles during that period. Also, during that period, female filmmakers started to get themselves into the wave by making films related to feminism. In addition to the popular culture, the social changes should not be neglected as well. Food and Drug Administration passed their approval for the use of birth control in 1960. Following this, feminists created workshops to promote conscious raising among sexually active women.¹³ These workshops included safe abortion and sexual disease as well and can be considered one of the most critical changes that feminists successfully made during that second-wave period. Many feminist artists played very important roles during this wave, including Judy Chicago and Miriam Schapiro, followed by the Guerrilla Girls, a group best known for their artworks against racism and sexism in art.



[Figure 2] Judy Chicago addresses volunteers in The Dinner Party studio, c. 1978. Photo: Amy Meadow

Most historians agree that the second wave ended in the early 1990s by the third wave, which concentrated on individualism and diversity and redefined what it meant to be a feminist. This was the

¹³ Patterson, James T. Patterson, *Grand Expectations: The United States, 1945–1974*. (New York: Oxford University Press, 1996) p.1967–1968.

period when feminists began to connect themselves with other human rights such as race and class. They focused on abolishing the stereotypes of gender–role and giving themselves an accurate definition of who they are and what they are fighting for. As the internet became one of the most important communication tools in the late 1990s, feminists started to spread this idea all over the world, including those eastern countries far from the west.

The term ‘the third wave’ comes from an article in Ms. Magazine called ‘Becoming the Third Wave’ in 1992 and this was written by Rebecca Walker as a respond to Thomas’ s appointment to the Supreme Court.¹⁴ Third–wave feminism put the wide variety of choices women could have in its center and also accepts that the definition of feminism is not unique. Feminists tried to abolish the stereotype not only about gender but also about the definition of feminism itself. A more extensive range of definitions was accepted and created during the third wave period, and it leads to more freedom and variable identity within groups who are doing feminist activities.¹⁵ The third wave feminism is believed to be heavily influenced by queer theory in which gender and sexuality are considered fluid.¹⁶

The shift from the third wave to the fourth wave is considered mostly connected to the internet, especially social media.¹⁷ There are many groups of business and politics get involved in this wave, and ‘women empowerment’ was one of the mostly mentioned words during this period.¹⁸ YouTube, twitter, Instagram, Facebook and

¹⁴ Rebecca Walker, "Becoming the Third Wave", Ms. Magazine, January 1992, 39–41

¹⁵ R. Claire Snyder–Hall, "Third–Wave Feminism and the Defense of "Choice"." Perspectives on Politics 8, no. 1 (2010): 255–61.
<http://www.jstor.org.libproxy.snu.ac.kr/stable/25698533>.

¹⁶ Ealasaid Munro, “Feminism: A Fourth Wave?” Political Insight 4, no. 2 (September 2013): 22–25. doi:10.1111/2041–9066.12021.

¹⁷ Ealasaid Munro, “Feminism: A Fourth Wave?” Political Insight 4, no. 2 (September 2013): 22–25. doi:10.1111/2041–9066.12021.

¹⁸ Jessica Abrahams, ‘Everything you wanted to know about fourth wave feminism—but were afraid to ask’, Prospect Magazine, August 14, 2017,

other social media like them were playing a significant role when feminism developed themselves into this new era. One of the most famous campaign – Me Too Movement – stated in 2017 with a hashtag #metoo on twitter has become one of the most-widely spread movement in feminism's history. Some east Asian countries like South Korea joined this movement later in 2018 and stepped into the global feminism community to speak against abusers of power. Taking this chance, the west and the east feminists finally intertwined together and the confliction inside the different culture base started to show its little peak inside the Korean society while some commentators argue that there is some misunderstanding about feminism when it comes across the sea and finally launched into Korea.

2.2. Development of Feminism in Korea and Its Current Situation

Usually, when mentioning feminism, scholars are talking about international feminist activities, or specifically the western feminist activities. For a very long period, Asian women activists did not use the word 'feminist' to describe themselves as it was associated with aggressiveness, individualism, and anti-family in the West.¹⁹

There was a very chaotic period in Korean history with wars, Japanese colonial rules and other political movements. Before that, for hundreds of years, Korean culture was mainly influenced by the Confucian ideology. Confucianism in Korea created an extreme form of patriarchy and women do not have their position in the male-power world. Until the late nineteenth century, when the outside powers went into Korea and brought different ideology into this

<https://www.prospectmagazine.co.uk/magazine/everything-wanted-know-fourth-wave-feminism>

¹⁹ Mina Roces, 2010, 'Asian feminisms: Women's movements from the Asian perspective', *Women's Movements in Asia: Feminisms and Transnational Activism*, edited by Louise Edwards, Mina Roces, 1-2, Abingdon: Routledge

society, there was no typical 'feminist movements' happen in this country. The feminist activities are very recent compare to what had happened in the West, such as the first and the second wave feminism. There are some groups or organisations now in South Korea have their clue to be traced back until pre-World War II era, but their main concern was not related to women's rights and equality back that time.²⁰ Although there was a group in 1898 called Ch'anyang-hoe which was formed for girl's school, they disappeared very quickly from the scene and was not enough to fit in the word 'movement' or 'activity'.²¹ Feminism in Korea is more complicated than the West because it intertwined with many other issues such as poverty and division inside the country due to the Korean War.

From the 1980s, there are more groups started to put their attention on women's rights and equality. The mainstream groups including the Council of Korean Women's Organizations (CKWO), the Korean Women's Association United (KWAU) and the Korean Women's Workers Association are considered to be 'reformist' to distinguish themselves from the radical groups (typically with younger leaders). These groups pushed the law to protect women and help women to have an equal chance with men in their workplace and their family.²²

Numerous organisations set their position focusing on helping women to have the same rights. The main issues they are paying attention to is somewhere between the first and the second wave during in the West until globalisation brought a big crush to Korean culture when the social network became one of the most important communication tools from the 2000s.

²⁰ Marian Lief Palley, "Women's Status in South Korea: Tradition and Change." *Asian Survey* 30, no. 12 (1990): 1136-153. doi:10.2307/2644990.

²¹ Seungkyung Kim, Kyounghee Kim, 2010, 'Mapping hundred years of activism: Woomen's movements in Korea', *Women's Movements in Asia: Feminisms and Transnational Activism*, edited by Louise Edwards, Mina Roces, 190-192, Abingdon: Routledge

²² Marian Lief Palley, "Women's Status in South Korea: Tradition and Change." *Asian Survey* 30, no. 12 (1990): 1136-153. doi:10.2307/2644990.

However, development is difficult. If we look at the pop culture in Korea, there were several times that girl group members faced problems with the word 'feminism'. In February 2018, APink member Son Na-eun(손나은) posted a photo to Instagram in which she was holding a phone case with 'girls can do anything' writing on it. She was criticised a lot by people claiming that she was trying to promote feminism. Although her agency said that it was just a gift, Na-eun still deleted this post after too many aggressive comments against her post.²³ Red Velvet member Irene experienced similar scrutiny after she posted the book 'Kim Ji Young Born 1982' written by Cho Nam-ju, which is a novel related to sexism and feminism. Her fans criticised her for her reading preference because it is seemingly feminist. Some of her male fans even posted pictures burning Irene's photo to express their anger.²⁴ The Korean culture seemingly brands feminism a negative word, and the anti-feminism seems to be most strong among men of their 20s.²⁵

As a global campaign, #Me Too movement came to Korea in 2018, which is a campaign against sexual harassment and abuse. The turning point for this campaign in Korea was when the public prosecutor Seo Ji-Hyeon accused a former South Korean minister of justice official of groping her during a funeral in 2010.²⁶ After she stood out to speak for herself, many women also posted their experience about sexual harassment or even rape. #Me Too campaign, Governor Ahn Hee-jung was accused of raping his

²³ 'Apink Naeun Tries to Support Feminism With This Photo, gets bashed for it...then deletes It' Koreaboo News, last modified February 14, 2018. <https://www.koreaboo.com/news/apink-naeun-support-feminism-photo-bashed-deletes-it/>

²⁴ Claire Lee, '[Feature] Feminist novel becomes center of controversy in South Korea', The Korea Herald, last modified March 29, 2018, <http://www.koreaherald.com/view.php?ud=20180327000799>

²⁵ Choi He-suk, 'Half of men in 20s show anti-feminist tendencies', The Korea Herald, last modified February 5, 2019, <http://www.koreaherald.com/view.php?ud=20190131000865>

²⁶ Laura Bicker, '#MeToo movement takes hold in South Korea', BBC News, last modified March 26, 2018, <https://www.bbc.com/news/world-asia-43534074>

secretary, Ko Un (writer) was also accused of sexually harassing female.²⁷ This movement spread into the political field; entertainment industry quickly and soon became not just a hashtag but a social phenomenon.

At present, Korean women are still trying to solve the problem of gender equality and gender role relationships. The women's right movements are part of the results of American influences along with the UN's Decade of the Women. Globalisation has brought new ideology to Korean society, which has a strong confliction with the traditional Confucian cultural background for the past hundreds of years.²⁸ This confliction even causes some extreme feminist communities and very aggressive activities. We will be focusing on the relationship between traditional feminists, radical feminists and reversed sexism in the next section and try to find some clue of why the current status was created and the direction of how to solve the problems inside these relationships.

2.3. Radical Feminism in Korea and its Social Impact

The original meaning of 'radical' is '(especially of change or action) relating to or affecting the fundamental nature of something' by the Oxford Dictionary. Radical feminists view society as patriarchy fundamentally. The centerpiece of their idea is to abolish the patriarchy.²⁹ Therefore, the root of radical feminism is somehow aggressive at the very beginning because it is to challenge the existing norms. Moreover, in Korea, these radical feminist activities attracted more attention in social media and are facing more difficulties as Korea is ruled under Confucianism, which

²⁷ '#MeToo in South Korea: Governor resigns after rape allegations', BBC News, last modified March 6, 2018, <https://www.bbc.com/news/world-asia-43297331>

²⁸ Marian Lief Palley, "Women's Status in South Korea: Tradition and Change." *Asian Survey* 30, no. 12 (1990): 1136-153. doi:10.2307/2644990.

²⁹ Ellen Willis, "Radical Feminism and Feminist Radicalism." *Social Text*, no. 9/10 (1984): 91-118. doi:10.2307/466537.

is an extremely patriarchal society. Although in the West, radical feminism has already set their goal as ‘not just the elimination of male privilege but of the sex distinction itself: genital differences between human beings would no longer matter culturally’ quoted from the book ‘The Dialectic of Sex: The Case for Feminist Revolution’ (1970), this idea was not clearly brought into Korean society while some of the radical feminism community tend to have been strongly anti-man with hateful emotions.



[Figure 3] Logo of Megalia and Womad

One of the most radical feminist online community is called Megalia(Korean: 메갈리아). [Figure 3] The name came from a combination of ‘MERS’ and ‘Egalia’s Daughters’ after the fake news in 2015 stating that two Korean women travelling in Hong Kong had been infected with MERS virus but refused to get any treatment because they wanted to go shopping. This epidemic showed clearly the strong stereotype towards women in Korea, and that is where Megalia started their fight against the ruling class.³⁰ Using parody to express a feminist idea is one of the mostly used ways for Korean feminists. They started their collective movement by ‘mirroring’ the comments by male members on DCInside.com. They change the word ‘women’ into ‘men’ and fight back the women haters with their hate towards them.³¹ It was direct, but the

³⁰ Jihye Kuk, Hyejung Park, Caroline Norma, “Radical feminism paves the way for a resurgent South Korean women’s movement”, Feminist Current, last modified November 7, 2018, <https://www.feministcurrent.com/2018/11/07/radical-feminism-paves-way-resurgent-south-korean-womens-movement/>

³¹ Emily Singh, ‘Megalia: South Korean Feminism Marshals the Power of the Internet’, Korea Expose, last modified July 29, 2016. <https://www.koreaexpose.com/megalia-south-korean-feminism-marshals-the-power-of-the-internet/>

mainstream criticised it as this kind of action went too far. One of the reasons that Megalia was shut down finally was directed partly at Megalia's logo, which was considered to intimate measuring penis size. They used this logo to fight against the Korean men's judgmental attitudes towards women's body, and it is also part of the 'mirroring' activity to use this logo to show women's attitudes about men's body that 'they are not good enough'.³² Although Megalia became a site full of extremist later in their short history, they still successfully brought public attention to the misogynistic nature of Korean society. The site Soranet famous for its revenge porn, rape and other illegal contents were finally shut down by the government in 2016 after its 16-year operation. Moreover, their protests spy-cam was also successfully held for several times.

However, some problems were raised to a damage level in these protests.³³ As Megalia become a site full of anti-men users, some of the posts showed extreme attitude against men, including gay and men, do not pay attention to this 'gender war'. They intended to select the date June 9th to start their protests to officially express their opinion towards men with small penises by referring research showing that the average length of Korean male penis is 6.9 cm that shorter than the average length of international standard.³⁴ Also, they wrote clearly on their website and on the posters that they only accept 'biological women' to join their

³² Emily Singh, 'Megalia: South Korean Feminism Marshals the Power of the Internet', Korea Expose, last modified July 29, 2016.
<https://www.koreaexpose.com/megalia-south-korean-feminism-marshals-the-power-of-the-internet/>

³³ Yeji Lee, 'Megalia: South Korea's Radical Feminist Community', Medium, last modified May 18, 2017, <https://medium.com/@yeji.lee413/megalia-south-koreas-radical-feminist-community-e0d2b855add>

³⁴ Jihye Kuk, Hyejung Park, Caroline Norma, "Radical feminism paves the way for a resurgent South Korean women's movement", Feminist Current, last modified November 7, 2018,
<https://www.feministcurrent.com/2018/11/07/radical-feminism-paves-way-resurgent-south-korean-womens-movement/>

protests.³⁵ While other places around the world are pushing feminism towards abolishing the gap between genders, Korean radical feminists were drawing a line between female and male which did not help to reduce the misunderstanding at all but made the truly feminist origins further from the public. Although Megalia was shut down after its extreme posts about sexism including fake news and abuse about men, another site called Womad was derived from original Megalia and kept holding the protests against spy-cam, abortion-ban and other such issues and do not accept non-biological female to join their protests.

The social impact of activities done by radical feminists is quite polarised. On the one hand, it has broken the silence of female during the past hundreds of years and draws the attention of the public about gender equality. On the other hand, the negative image it brought to the definition of feminism is difficult to be turned around. The gender gap might go further if these feminist groups keep their way of expression as ‘mirroring’ or ‘attack’.

³⁵ 불법촬영 성편파수사 규탄시위 공지사항, May 13, 2018, <https://www.facebook.com/hiddendutch/>

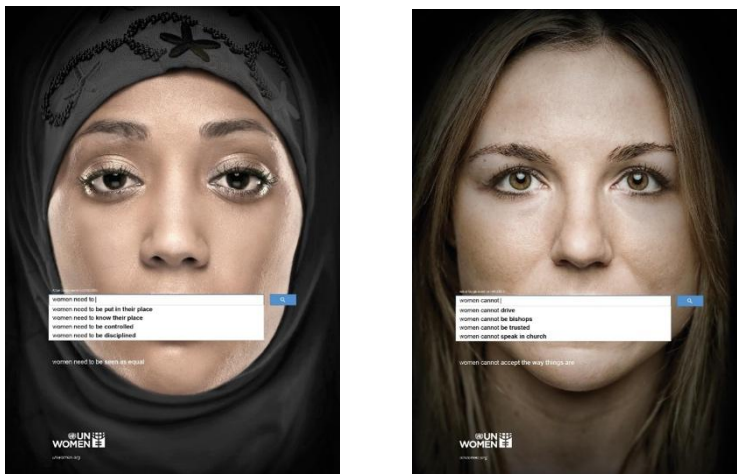
Chapter 3. Case Study

3.1. Non-profit Campaign

In this part, we will be looking at some global campaign run by government or NGO. We will access their way of promoting feminism and their social influence power. The extreme groups mentioned in the previous section will also be included in this part. The research will start with predominant organisations such as UN Women and come to South Korean local NGOs.

3.1.1 Auto Complete Truth – UN Women

UN Women was formed in July 2010 by the United Nations General Assembly for Gender Equality and the Empowerment of Women.³⁶ The logo of this organisation follows the main colour of the UN logo and formed with a female icon and the earth. Their advertisement covered most of the media, including television, web films, prints and outdoor posters. [Figure 4]



³⁶ About UN Women, UN Women homepage, <http://www.unwomen.org/en/about-us/about-un-women>



[Figure 4] Auto Complete Truth – UN Women

The UN 2013 campaign developed by Mamac Ogilvy and Mather Dubai was called ‘Auto Complete Truth’ which contains a series of posters with a woman’s face in the center and their mouths are covered by the google search bar showing the actual google search auto-fill results when typing key words related to ‘women’. The women are with different skin colour and from different places around the world. The covered mouth is to symbolise their silence globally. They also created a hashtag called #womenshould and this hashtag was over 134 million impressions on Twitter, and at least 755 million people viewed the campaign globally.³⁷ The video on YouTube has nearly 600,000 views, and the number is still increasing. This campaign created headlines in main stream media including outlets, magazines and websites like CNN and BBC.³⁸ It was one of the most successful campaigns for UN according to its widely spread influence. There were many campaigns followed the concepts after it gained huge success. [Figure 5]

³⁷ ‘The Autocomplete Truth: a Digital Campaign for Women’s Rights’
<http://3doordigital.com/the-autocomplete-truth-campaign/>

³⁸ ‘The Autocomplete Truth: Kick-starting a modern conversation on gender equality’, UN Women YouTube Chanel, published May 28, 2014
https://www.youtube.com/watch?time_continue=6&v=gkmVyKTZoZM



[Figure 5] Campaigns followed the Auto Complete Truth concept

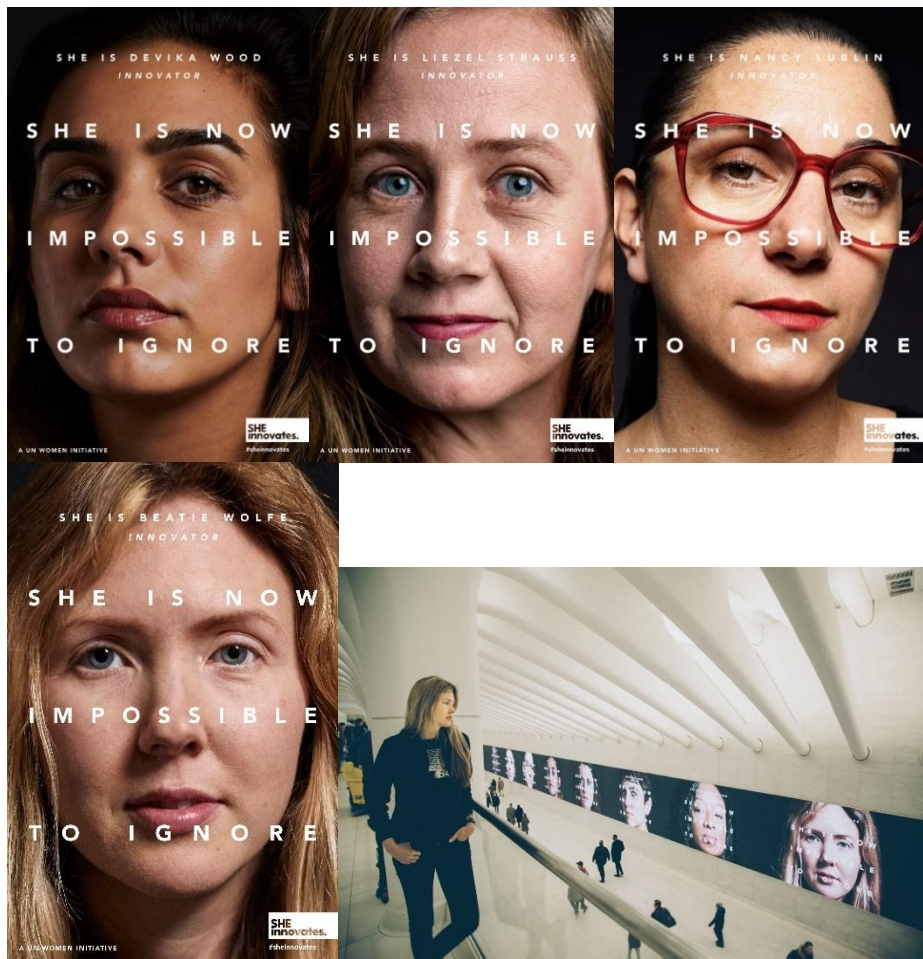
By analysing the contents of the auto complete results, the inequality women face in their political statement, career and gender stereotype. There is a message written in white under each search bar stating the center goal of what UN women are working hard to reach. It shows the opposite attitudes to what the real google result is. The starting words in the search bar are ‘women cannot’, ‘women need to’, ‘women should’ and ‘women should not’. Moreover, the designer fills the sentence as ‘women cannot accept the way things are’, ‘women need to be seen as equal’, ‘women should have the right to make their own decisions’ and ‘Women should not suffer from discriminations anymore’. These sentences pointed out the problems women are facing shown by the auto complete results and thus making its points directly, focusing on the problem itself and without any aggressive attitudes towards other groups.

3.1.2 She is Now Impossible to Ignore – UN Women

Another campaign with similar design concept is the campaign called ‘Impossible to Ignore’ launched in 2019 by UN Women with Havas Group. The main activity of this campaign is to make a takeover of media site in some of the most high-traffic locations. It

is to match this year's UN International Women's Day's theme 'Think Equal, Build Smart, Innovate for change.' The locations display the posters include commercial centers such as Times Square in New York City, Westfield London and public transport junctions such as London Underground. It was also supported by Facebook and get shared on digital platforms.³⁹ The female characters on the posters are images of today's female innovators. They were working behind the scene, and now UN women, along with NASDAQ, JC Decaux, The Economist, Facebook and other platforms together, have brought them out into the light. The portrait photograph was shoot by Bibi Cornejo Borthwick and Amy Troost; both accepted this work for free. [Figure 6]

³⁹ Havas UK, 'Impossible to Ignore' Women Stage Global Media Takeover to Mark International Women's Day', Little Black Book, last modified March 8, 2019. <https://lbbonline.com/news/impossible-to-ignore-women-stage-global-media-takeover-to-mark-international-womens-day/>



[Figure 6] She is now impossible to ignore – UN Women

The posters are formed with a portrait framing closely on the face. With the slogan is written in white saying ‘SHE IS NOW IMPOSSIBLE TO IGNORE’. The prints are displayed with very big size making people ‘impossible to ignore’ them in the most traffic locations.

The female innovators taking parts in this campaign are from a different field from the first African–American Deputy Director of NASA Dr Christyl Johnson to singer and songwriter Beatie Wolfe. Up to date, there are nine female innovators who joined this campaign. This campaign is a support for the ‘She Innovates Global Programme’ by UN Women launched in 2019 to support women in innovation by providing access to resources.

With the same portrait–text style posters, there is a soft shift of the emotion from the pessimistic side in ‘Auto Complete Truth’ campaign to a more energetic and aspiring concept in ‘She is now impossible to ignore’ campaign. The colour is brighter, the emotion showing in their eyes is more confident, and the facial expression is more impregnable. This matches the global trend of feminist activities focusing on women empowerment and self–expression.

3.1.3 HeForShe – UN Women

HeForShe is a solidarity campaign initiated by UN in 2013 and re–launched by the ‘Harry Potter’ actress Emma Watson in 2014 along with its new identity design by DIA.⁴⁰⁴¹ This is a campaign that promotes women’s right without a woman in sight. The idea of this campaign is that gender inequality is an issue that affects all people and feminism does not mean ‘man–hating’. Since a celebrity announced this campaign, it was spread widely very fast and gain its influence power in a concise period. Everyone can join this campaign by clicking the ‘I Commit’ button on its homepage, and the commitment is stated as ‘I AM ONE OF the MILLIONS who believe that everyone is born free and equal. I will take action against; Gender Bias, Discrimination and Violence to bring the benefits of equality to us all.’ It is a campaign that promotes itself as ‘equality for everyone’ and gained many male supporters from famous actors to normal husbands and dads. There are 2,038,924 gender equality commitments have been done (shown on the homepage, up to March 21, 2019) and a map of activity on the homepage is showing the activity level of each country. China, Japan and South Korea are all marked as very low activity levels where 76095 (0.005% of total

⁴⁰ Lisa Suhay, ‘Emma Watson and HeForShe: Points to flaws in man–hating’, The Christian Science Monitor, last modified September 22, 2014. <https://www.csmonitor.com/The-Culture/Family/Modern-Parenthood/2014/0922/Emma-Watson-and-HeForShe-Points-to-flaws-in-man-hating>

⁴¹ HeForShe, DIA Input, <http://dia.tv/heforshe/>

population), 8539(0.007% of total population), 3307(0.006% of total population) have committed to this campaign while country such as the UK has 67958(1% of total population) has joined the movement. [Figure 7]



[Figure 7] HeForShe – UN Women

The identity of HeForShe we can access now was a rebranding project done by DIA in 2014 since this campaign did not gain much attention when it was initially launched in 2013. The logo is a combination of a female and male symbol representing the idea that gender equality is not only a women's issue but a human issue. The logo blends the male and female symbol to create a new one for gender equality.⁴² DIA states that the outcome is successful as over 100k supporters took the online commitment one day after the launch and twitter has created a HeForShe emoji. The campaign has collected more than 2000k commitments for five years by the statistics on their home page. The colour used in this campaign is relatively neutral, the dark pink suggests a quiet but stable power of female although some of the media still count it as a gender stereotype when using pink to represent campaign related with women. [Figure 8]

⁴² HeForShe, DIA Input, <http://dia.tv/heforshe/>



[Figure 8] Relative products

However, this campaign did not gain much success, like the previous two campaigns mentioned above on social media. It was once powerfully launched with the social influence power of the famous Hollywood actress but without the continuous power to earn more attention from the public, especially in east Asian countries. The idea of this campaign is entirely meaningful, but it still did not successfully take the East Asian country to join their wave and

rethink about feminism. Moreover, the campaign was also criticised by using ‘he for she’ of which meaning is closer to ask men to stand up and rescue women rather than to stand ‘with’ women at an equal position from the beginning.⁴³ The concept is a bit twisted by the slogan no matter what its original intention was, hence the importance of the title of a campaign should be considered one of the essential elements before started to brand it.

3.1.4 #MeToo #WithYou – South Korea Local Campaign



[Figure 9] #MeToo Korea

Overall, the South Korea local campaigns about female empowerment or gender equality have an extreme weakness as they do not have any visualised identity apart from the Megalia logo which had a significant echo in the society – although towards a wrong end. Most of the organisations in South Korea put their efforts into the offline conference and events, but they rarely have their space on social media or pop culture. They are positively working on the pay-wall, domestic violence and such things useful for a female, but the society rarely pays attention to what they did since their activity are somehow within their circle and very difficult to step into the public.

⁴³ Amy McCarthy, 'Sorry Privileged White Ladies, But Emma Watson Isn't a 'Game Changer' for Feminism', Huffpost, last modified November 26, 2014, https://www.huffingtonpost.com/xojane-/emma-watson-feminism_b_5884246.html

The only campaign that rings a bell among their civilians but not by the radical feminist organisations is the global #MeToo movement. Most main-stream women organisation joined this movement and protest in the different hot spot around the country. They added the word ‘위드유’(with you) behind the original hashtag and formed its new slogan in Korea. Not like the spy-cam or abortion-ban protests held by Womad, #MeToo movement is an all-over-the-country movement that many university students, political organisations, and famous individuals were participated in.⁴⁴ There is no visualised identity can be unified from the events even from other countries’ campaign since this #MeToo hashtag is powerful enough as it is. [Figure 9]

3.1.5 The Spy-Cam Protest – Womad

There are two primary campaigns designed by Womad. The first one is the spy-cam protest. Looking at the campaign, they designed for spy cam protest, the leading colour tone used was red. They also set the dress code as red to match the red concept. The expression of their posters is robust and aggressive, including blood, broken pieces and fire. Also, the information in some of the posters is straightforward, either with camera lenses, eyes and someone holding a sword and a scale. One the scale, the heavy side was marked with one male icon, and the other side was fulfilled with many female icons to stand the unbalanced power in Korean society. There was no official explanation about the first poster they made for this protest with matches accumulated together and burning themselves. One possible saying is that the matches stand for every single one involved in the movement. They do not have much power on their own, but when they bind together, they can set intense fire to change the current statement. [Figure 10]

⁴⁴ 윤재영, ‘빈 강의실·대자보·1인 시위…개강 맞은 대학가 '미투' 확산’, JTBC, Naver News, last modified March 8, 2018.
<https://news.naver.com/main/read.nhn?mode=LPOD&mid=tvh&oid=437&aid=0000176626>

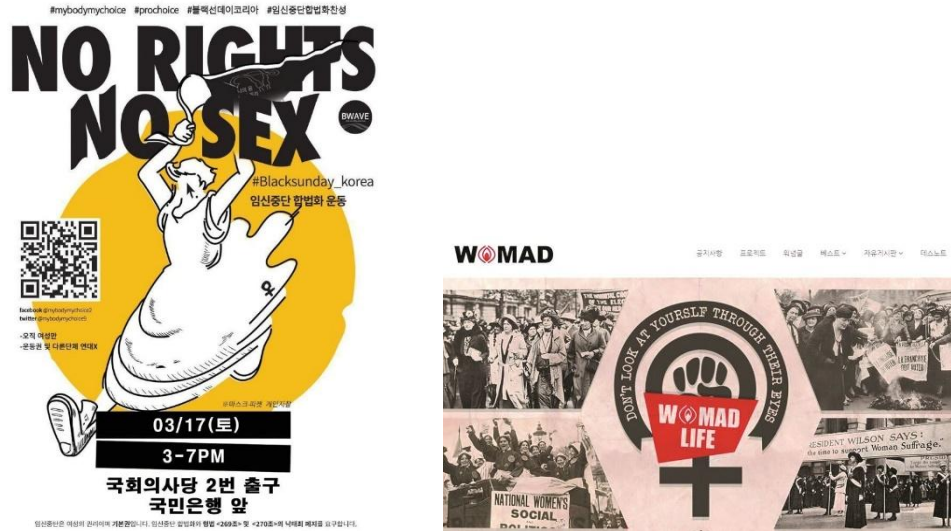


[Figure 10] The Spy-Cam Protest – Womad

3.1.6 BWAVE – Womad

Another campaign running until now is called the Black-wave (BWAVE) Campaign which is to protest the abortion related laws.

The slogan they used for this campaign is ‘I am the Life. Choose Pro-choice’ and ‘No rights, no sex’. They also referred to the slogan ‘My body, my choice’ from the existed campaign in other countries. [Figure 11]



[Figure 11] BWAVE – Womad

The poster of the campaign used the yellow circle as its background, and it is a shape of fire on their official YouTube site⁴⁵ when it is expressed as animated graphics. In the center, a woman is holding a flag with ‘My body my choice’ written in Korean and the shape of the uterus.

One of the most criticised issues about Womad is that they have a strong tendency towards homophobia and non-LGBT. All the events hosted by Womad stated clearly on their official website or their poster that they only welcome biological women to join them, and this is considered to be an action that is drawing a line within this society. In the West, main-stream feminism has turned their direction into ‘equality’ no matter which sex it is and highly accepted LGBT groups to work together towards better equality and equity. This was part of the reason that some scholars think that Korean feminism is ‘Fourth-wave in form, but second in

⁴⁵ ‘BWAVE’ 임신중단 전면 합법화 시위, ‘9 월 29 일 보신각에서 비웨이브 시위가 열립니다’ https://www.youtube.com/watch?v=7Ky-82gyO_4

content.’⁴⁶ Instead of embracing diversity in this world, radical feminists in South Korea used a very extreme way to express themselves, and their reaction was one of the most important reason that ‘feminism’ has a very negative image inside South Korea. There is a confliction inside this country itself between the women’s right movement (mainstream feminist) and women’s liberation movement (radical feminist). It is necessary to find a way to derive a possible and efficient solution to this confliction and try to suggest a gentle and acceptable way of talking about feminism.

3.1.7 Conclusion of the Non-profit Campaign Study

Compare the visual works by the globally spread feminist campaign and the ones in South Korea; a conclusion can be derived that since gender equality is not and not going to be a short-period problem, the extreme way of expressing it would not be the best choice. The successful campaigns that UN Women did are concentrated more on the aspect that makes people think by themselves rather than saying what people did wrong and ask them to correct their behaviors. It is clear that the UN campaigns mentioned above are much less criticised than the campaign done by Womad. However, they still brought their key concept with an easily memorised form to the public. Especially in a traditional patriarchy society like South Korea, the man-hating emotion within the campaign may lead it to a controversy which can not help with the original idea of those campaigns. Thus, brief in words, gentle and soft attitude and strong identity might be the key point of the successful campaigns and make them easier to be spread all over the world.

⁴⁶ YANG SUNG_HEE, NOH SHIN-YOUNG, ‘Korean feminism: ‘Fourth-wave in form, but second in content’’, Korea Joongang Daily, last modified June 14, 2018, <http://koreajoongangdaily.joins.com/news/article/article.aspx?aid=3049301>

3.2. Commercial Marketing Campaign

3.2.1 Nike and its Feminist Advertisements

Although Nike did not have a continuous campaign related to women empowerment back in the very early stage, this brand has shown its feminist attitude a long time ago since the 1970s. They have produced several series of advertisement with related elements for Nike Women and gained both reputation and criticism through their brand history.

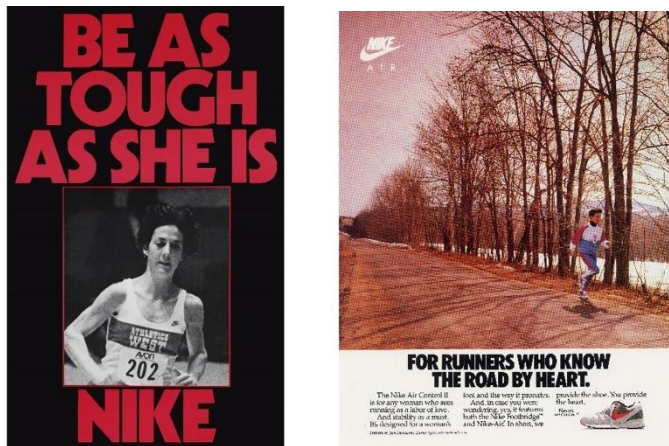
Nike launched its women product line in 1978. They posted a series of advertisements at the back of a magazine, and the titles are related to women's suffrage. This was the first time that this brand showed its interest in building a relationship with female empowerment and feminism during the second-wave feminist activities. [Figure 12]



[Figure 12] Nike(1)

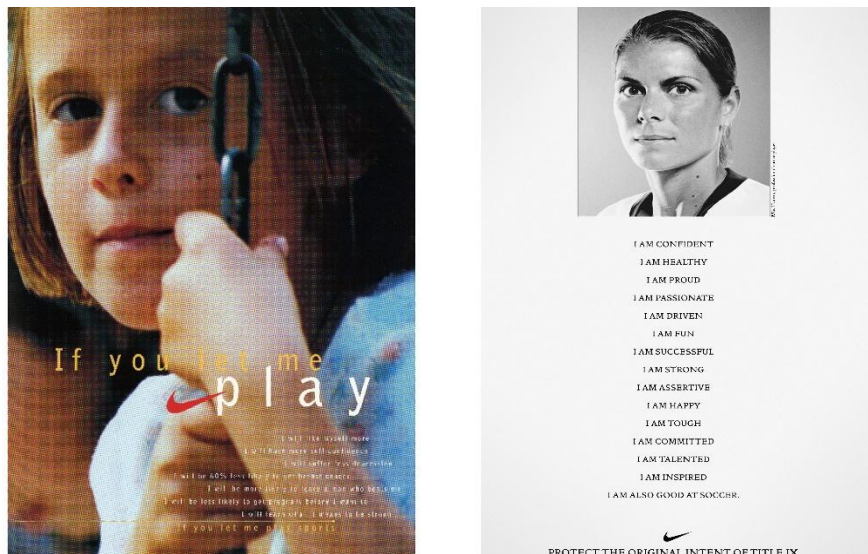
In 1979, as International Runners Committee (IRC) was established to fight for the inclusion of female in long-distance running. In 1981, women's 3000m and marathon were finally voted to be included in the 1984 Olympic Games. Nike published a series of advertisements to celebrate this step along with sports history under the title of 'Going the Distance with Joan Benoit Samuelson'.

The lady on the picture was the one who won the first women's marathon and helped ignite a running movement. [Figure 13]



[Figure 13] Nike (2)

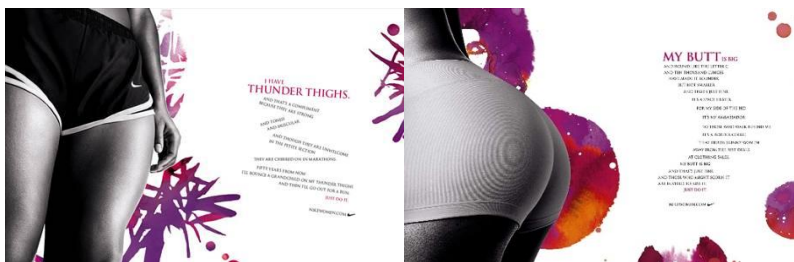
As the second-wave of feminist activities were going to its end, Nike launched a print campaign called the 'List' series in 1990. It is a list of pressure put on modern women. After that, Nike had a printed magazine in 1991 started with 'You Were Born a Daughter' in 1991, TV advertisement 'If You Let Me Play' in 1995, both were concentrated on the gender stereotype and unfairness about women in sports. [Figure 14]



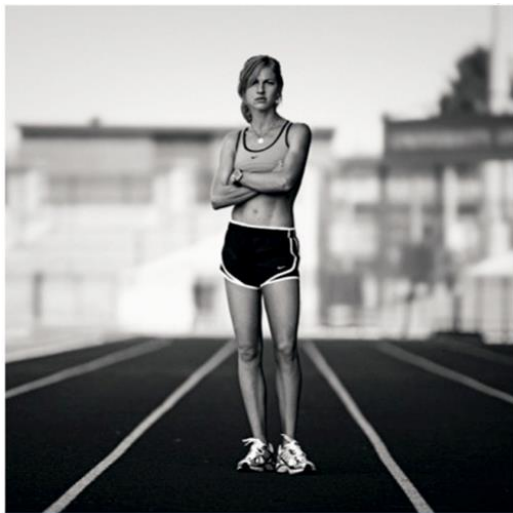
[Figure 14] Nike (3)

Come to the 21st century, Nike kept their pace with the new ideology of feminism and spent more time on a gender stereotype.

They launched a campaign called ‘My Body Parts’ on which showing the female athlete’s body part that is mostly and constantly criticised such as hips and thunder thighs. In this series, texts are placed in step style and form the shape of the body parts. The colour of them is also very constant in the whole series with purple and orange, indicating the sports brand concept. [Figure 15] Following this, ‘My hero was a girl’ in 2004, ‘I Feel Pretty’ in 2006 and their full–page ad in The New York Times that read ‘Thank You Ignorance’ and the print ad called ‘objectify me’ were the most well–acknowledged advertisement for the 2000s. [Figure 16]



[Figure 15] Nike (4)



[Figure 16] Nike (5)

In the 2010s, Nike spent more time on films and videos, which can be spread online quickly to fit the new digital era. The media is changing all the time, but Nike never stopped its core to promote feminism and women empowerment. The newest video they released was called ‘Dream Crazier’. [Figure 17] This

advertisement was played during the 2019 Oscars.⁴⁷ The video took the stereotypical trope of the ‘crazy women’ and tried to explain it another way. The words used to describe women with actions in not only sports include ‘dramatic’, ‘delusional’ and ‘hysterical’. This ad was collaborated with Serena Williams and won a tremendous success even before it was shown during Oscars. This video has more than 8 million views in only three weeks on YouTube and gains an excellent reputation for the brand.⁴⁸



[Figure 17] Nike (6)

The courageous steps Nike took are not only branding with feminism but branding feminism not only in its Nike Women line. Most of the campaign mentioned above was released as an advertisement for the whole brand. The center point of Nike is clear to abolish the gender stereotype in sports field. Their efforts made

⁴⁷ Olivia Harvey, ‘This Nike ad about women getting called "crazy" and "irrational" was secretly the best part of the 2019 Oscars’, Hello Giggles, last modified February 25, 2019. <https://hellogiggles.com/news/nike-ad-about-women-getting-called-crazy-best-part-of-2019-oscars/>

⁴⁸ Nike – Dream Creazier’, Nike YouTube Channel, published February 24, <https://www.youtube.com/watch?v=whpJ19RJ4JY>

did push feminism move forward in public without an anti-reaction from men. They celebrated every single step forward in sports for women with a steady concept and an intense expression.

3.2.2 Campaign for Real Beauty – Dove

This is one of the earliest marketing campaigns launched in 2004 by Unilever. It includes advertisement, workshops, video and related products. This campaign aims to suggest women love the natural body shape and be confident about themselves. It was mentioned as an ‘evolution’ campaign by many main stream medias, and this remarkable marketing campaign comes from a photography exhibition titled ‘Beyond Compare: Women Photographers on Real Beauty’.⁴⁹ This campaign started with the ‘tick box’ billboards. The questions are such as ‘grey or gorgeous?’, ‘withered or wonderful?’ and ‘fat or fit?’.



[Figure 18] Dove ‘Beyond Compare’ tick box billboards

The website attracted many visitors after this ‘tick box’ activity started, and that might be the reason that Dove finally launched later in 2004. The main criticism about this campaign was that

⁴⁹ Nina Bahadur, ‘Dove ‘Real Beauty’ Campaign Turns 10: How A Brand Tried to Change the Conversation About Female Beauty’, HUFFPOST, last modified December 6, 2017.

https://www.huffingtonpost.com/2014/01/21/dove-real-beauty-campaign-turns-10_n_4575940.html

Unilever was the parent company of Slimfast, which sells slim products. It was criticised also that Dove itself sells the cellulite-firming cream and its ‘real beauty’ message is at odds with its products. Although with all these criticisms, this campaign still helped Dove to have a better result in their sales.⁵⁰ The turning point of this campaign is a video uploaded onto YouTube in 2006 (YouTube was launched in 2005), called ‘evolution’.⁵¹ This one minute video shows the process of creating a poster from the model without make-up until the finish with retouching by photoshop. After this video was published online, it has nearly 20 million views till now and has been shared all around the world. [Figure 19]



[Figure 19] Dove ‘Evolution’

Dove continued with this #RealBeauty hashtag and created ‘Real Beauty Sketches’ film in 2013 showing women describing their appearances and let the artist sketch their portrait, and another portrait will be drawn together by the same artist with a description from a random stranger. This video was the most watched video in this campaign, with 68 million views on their

⁵⁰ Nina Bahadur, ‘Dove ‘Real Beauty’ Campaign Turns 10: How A Brand Tried to Change the Conversation About Female Beauty’, HUFFPOST, last modified December 6, 2017.
https://www.huffingtonpost.com/2014/01/21/dove-real-beauty-campaign-turns-10_n_4575940.html

⁵¹ ‘Dove Evolution’, uploaded by Tim Piper, October 6 2006,
<https://www.youtube.com/watch?v=iYhCn0jf46U>

YouTube channel.⁵² The film ended with white text on the black ground saying that ‘you are more beautiful than you think’. After the success of this film, in 2014, Dove brought back its Self-Esteem Project initially launched in 2004 and tested the ‘Confident Me’ school in some of the largest independent academic trials.⁵³ They started many offline workshops and created more hashtags such as ‘My Beauty My Say’, ‘#BeautyBias’, and ‘Women Get Told’. All the campaigns are focusing on the self-esteem of women and the definition of beauty. They also sold limited edition dove products in 2017 with different shapes to show that all body shapes should be accepted. [Figure 20]



[Figure 20] Dove—# BeautyBias

They also launched this campaign in China in 2013 as well with a series of advertisements related to the local problem with the definition of beauty. The posters are made with questions from unborn girls writing on pregnant bellies. The messages are pointing out the standard of beauty in China which related to the size of nose,

⁵² ‘Dove Real Beauty Sketches | You’re more beautiful than you think (3mins)’, Dove YouTube Chanel,
<https://www.youtube.com/watch?v=XpaOjMXyJGk>

⁵³ Stuart Mitchell, ‘Past Campaigns – The Dove Self-Esteem Project’, Ethical Marketing News, last modified March 26, 2017.
<http://ethicalmarketingnews.com/past-campaigns-dove-self-esteem-project>

thinness and size of the breast.⁵⁴ The colours used in this series are the colours from Dove's logo – blue and gold. They also created a hashtag #生来美丽 (means born beautiful), on Weibo reposted for more than 263k times. Statistics show that this was the mostly interacted event Dove has ever made in China,⁵⁵ [Figure 21]



[Figure 21] Dove Campaign in China – #生来美丽

The aim of the overall campaigns, no matter related to their commercial purpose or not, is positive about encouraging women to accept their beauty and ask people to rethink about the stereotype about 'beauty' defined by the advertisement from fashion or cosmetic industry. It is somehow showing the attention towards female groups, although it does not directly point out the word 'feminism'. The self-esteem and, self-accept and anti-objectification of women's body are part of what the 'new feminism' is asking for. There is still some negative criticism about the excluding of men in this campaign. Since the objectification was not just a female self-esteem problem, men also get influenced by the tendency towards 'perfect body shape of women' created with the advertisements in the cosmetic and fashion industry. Also, when

⁵⁴ Abe Sauer, 'How Unilever is Translating the Dove Real Beauty Campaign for China', brandchannel, last modified July 15, 2013. <https://www.brandchannel.com/2013/07/15/how-unilever-is-translating-the-dove-real-beauty-campaign-for-china/>

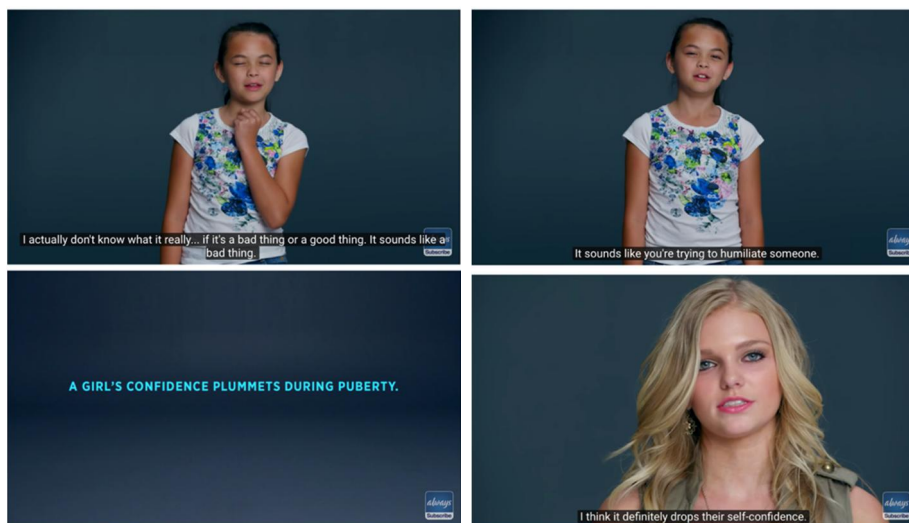
⁵⁵ “多芬 女人生来美丽”, 数英 DigitalING, last modified July, 2013, <https://www.digitaling.com/projects/11528.html>

describing ‘you are more beautiful than you think’ in the real beauty sketch film, the ‘more beautiful’ looks are still chosen with the standard which is thinner and younger. The campaign is not perfect since it has some conflictions within the campaign itself. When someone is saying ‘you are not as fat as you think’, this shows the point of view that ‘thinner is better’. As a marketing case, it is no doubt very successful. It owns much attention from the main stream media and got shared widely. However, on the other hand, as a campaign itself, there are still some problems to solve the inconsistent concept. This campaign did not get the bad emotions from men, but it did not even include men into the problem in the first place.

3.2.3 #Like A Girl – Always

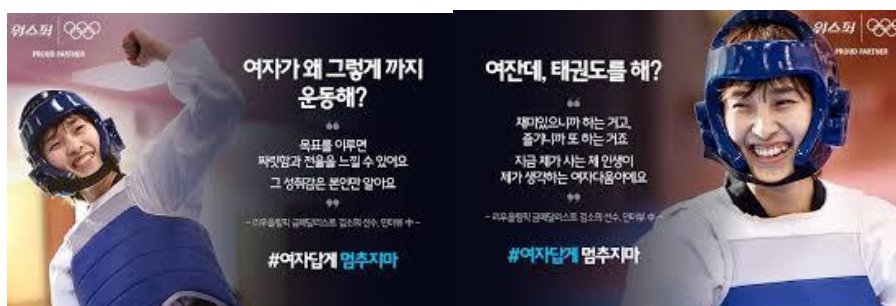
One of the most globally spread feminist marketing campaign is the ‘Like A Girl’ campaign launched in 2014 by P&G. It has a Korean version #여자답게 launched in 2015 by translating the original film into a Korean version. This campaign started to gain influence with a film posted on YouTube in 2014 called ‘like a girl’.⁵⁶ Many boys and girls are interviewed in this film and asked to show specific action when saying ‘doing it like a girl’. The result shows that as they grow up, more and more of them started to act differently when they are asked to do it like a girl or a boy. This video is to show that ‘like a girl’ become an insult during their growing process and gender stereotype is built as they become older. This female empowerment project drew much attention from its beginning and became one of the most famous feminist marketing campaigns ever. The advertisement won D&AD Black Pencil 2015 Award. [Figure 22]

⁵⁶ ‘Always #LikeAGirl’, Always YouRube Channel, published June 26, 2014. <https://www.youtube.com/watch?v=XjJBjWYDTs&t=5s>



[Figure 22] Always – #Like A Girl

They also had a collaboration with a Korean taekwondo player to make a series of the advertisement after they launched the campaign in Korea. The concept of this campaign is obvious that you do not let your gender limit what you can do. [Figure 23]



[Figure 23] Always – #Like A Girl Korean Version

Always' brand equity showed a double-digit percentage increase during the course of the campaign according to the D&AD. They also launched this video during the 2015 Super Bowl to earn extra attentions. The data also suggested that the percentage of positive association toward 'like a girl' among 16–24s increased from 19% to 76%.⁵⁷ This campaign was much less criticized than Dove's 'RealBeauty' campaign. They clearly stand at the side to bring girls up rather than put boys down. It shows no information about a female

⁵⁷ 'Case Study: Always #LikeAGirl' D&AD, <https://www.dandad.org/en/d-ad-always-like-a-girl-campaign-case-study-insights/>

being superior, and it was primarily accepted by different culture background.

This campaign shows a safe way of using the elements of female empowerment in a commercial advertisement. The colour of this brand identity dark blue added some extra points to this campaign as it did not use the pink colour, which may be considered as another gender stereotype choice. This campaign was followed by many tweets with hash tag #likeagirl showing what women can achieve. This campaign is still running now with their main point on embracing failure to build confidence and keep going 'like a girl'.⁵⁸ And since this brand sells only women's product, their focus on empowering only girls is very understandable.

3.2.4 Conclusion from the Marketing Campaign

Although most marketing campaigns are linked with the profits they could make through the promotion, the social impact they brought about the public idea of feminism should not be ignored. Most brands selling the concept of feminism are products towards women, and they usually will have more or less criticism about the intention behind. However, brands like Nike are sharing the feminist idea and women empowerment to everyone. From these campaigns, we may conclude an acceptable way of expressing feminism. The clear concept of showing equality, not women's privilege are the key points of what the successful campaigns share. They are not aggressively talking about achieving more than men, but gently expressed the inequality and stereotypes that women are facing. They are focusing on changing the thoughts of women themselves rather than asking men to do something for women.

⁵⁸ 'Our Epic Battle', #LikeAGirl, always official website, <https://always.com/en-us/about-us/our-epic-battle-like-a-girl>

3.3. Feminist Artists

There are many remarkable feminist artists in art history; they together made a significant part of the feminist movement. The start of feminist art is linked with the feminist movements in the 1960s and 1970s. It also involved anti-war demonstrations and civil and queer rights movements at the same time.⁵⁹

There are many important feminist artworks in art history, such as Judy Chicago and Barbara Kruger. Their main works will be analyzed, and the influence they made towards the modern feminist expression will be the focus point in this part.

3.3.1 Judy Chicago

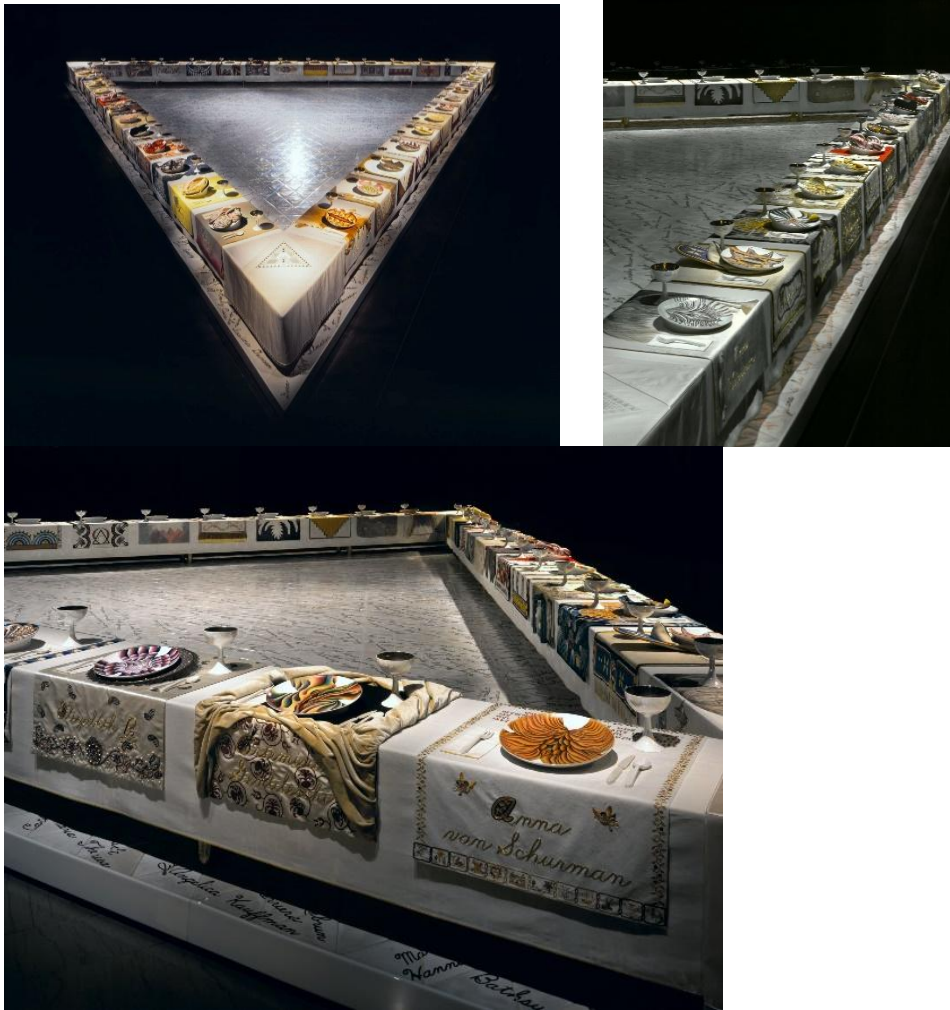
Judy Chicago is one of the most famous feminist artists in the world whose art works have been frequently exhibited in the US as well as in Canada, Europe, Asia, Australia and New Zealand. Her installation artwork titled 'The dinner party' is one of the most important artworks in feminist art history and widely regarded as the first epic of feminist artwork. It is a symbol, an icon and a history landmark of feminist movements in art.⁶⁰

The central part of 'The dinner party' is a triangular table with 39 historical and mythical women. [Figure 24] The triangular shape was chosen because it was the symbol of the female for a very long period in history. The table settings consist of embroidered runners, gold chalices and utensils and china-painted porcelain plates with raised central motifs that are based on vulvar and butterfly forms.⁶¹

⁵⁹ "Feminist Art Movement, Artists and Major Works". Retrieved 4 April 2018. [theartstory.org, https://www.theartstory.org/movement-feminist-art.html](https://www.theartstory.org/movement-feminist-art.html)

⁶⁰ 'About Judy Chicago', <http://www.judychicago.com/about/biography/>

⁶¹ 'The Dinner Party by Judy Chicago', Brooklyn Museum Official Website, https://www.brooklynmuseum.org/exhibitions/dinner_party



[Figure 24] Judy Chicago, *The Dinner Party*, 1974 – 1979, mixed media, 48 x 48 ft., Elizabeth A. Sackler Center for Feminist Art, Collection of the Brooklyn Museum. © Judy Chicago

The works in ‘The dinner party’ clearly used female sex organ as the main part of the plate where all the changes and reformation are above the basic shape of the female vagina. [Figure 25] The patterns have their historical meaning related to the story of each female characters. [Figure 26] As a root of feminist artworks, the artworks after that used lots of sex-organ-related expressions because they are strong and direct towards the point.



[Figure 25] Detail of The Dinner Party, 1974 – 1979, mixed media, Collection of the Brooklyn Museum. © Judy Chicago



[Figure 26] Judy Chicago, Heritage Panel from The Dinner Party, hand-colored photo mural, 57.4 x 107 in., Elizabeth A. Sackler

Center for Feminist Art, Collection of the Brooklyn Museum. © Judy Chicago

Apart from this iconic piece in feminist art history, Judy Chicago devoted lots more other works than only the installation work. Her works include the Minimal series from 1970–1974 [Figure 27] where geometric shapes are used to presents her feminist ideas, the ‘Birth Project’ (1980–85) [Figure 28] using abstract images to present the process of giving birth to new lives, and many other atmospheres/fireworks/dry ice projects [Figure 29] as continuous projects ran from 1967 to 2017.⁶²



[Figure 27] Early Feminist Selected work by Judy Chicago



[Figure 28] Judy Chicago, Immolation, 1972, fireworks, California desert, CA. © Judy Chicago, photo courtesy of Through the Flower

⁶² ‘Judy Chicago’, <http://www.judychicago.com/gallery/>

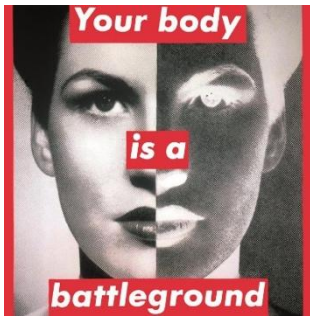
She is still active with her latest collaborated work ‘A Goddess for you’. The change of her style is also obvious with a much more gentle and peaceful expression of feminism along with her works on the timeline. She collaborated with fashion brands, and also made soaps to communicate with the public more to share her view of feminism. [Figure 29]



[Figure 29] Soap and fashion brand collaborations with Judy Chicago

3.3.2 Barbara Kruger

Another iconic feminist artist is Barbara Kruger, who is famous for her collage artworks. Most of her works are made with black-and-white photographs with white-on-red text. The fonts she used most are Futura Bold Oblique and Helvetica Ultra Condensed. There are many of her works talking about feminism and sexuality. One of her most recognizable feminist pieces is the poster made for the 1989 Women’s March on Washington to support the legal abortion. The main part of this poster is a woman’s face separated equally with half negative and half positive photographic reproductions. The text on it says ‘Your body is a battleground’ with her iconic white-on-red text style. The sharp contrast of the image created a very aggressive and robust atmosphere. With the word ‘battleground’ in the text, the offensive feeling is enlarged, and the line was drawn between to genders to start a war. [Figure 30]



[Figure 30] Your Body is a Battleground by Barbara Kruger

Other feminism-related artworks from Barbara Kruger frequently share a similar angry feeling. The work 'We don't need another hero' [Figure 31] and 'We have received orders not to move' [Figure 32] are both talking about the female role in the society. In the poster 'we don't need another hero', a girl is touching a boy's muscled arm with curious eyes. The text 'we don't need another hero' is laid on the red background above the image. In the Untitled work ('we have received orders not to move'), a girl is sitting in the middle with her head towards her knees. There are pins on her back to form a limited space for her to move. [Figure 31] The images are negative, ironic and pessimistic. This is the feeling that most feminist artworks around that time period brought to the public.



[Figure 31] We don't need another hero by Barbara Kruger



[Figure 32] We have received orders not to move by Barbara Kruger

Kruger's view about feminism, including talking about Women's lack of subjectivity in many of her works. [Figure 33] Female group has very vulnerable and powerless positions in her work.⁶³ [Figure 34] There are many artists who followed her style, and her work was one of the mostly imitated works among feminist artists.



[Figure 33] Other related works by Barbara Kruger

⁶³ Masako Kamimura. "Barbara Kruger: Art of Representation." *Woman's Art Journal* 8, no. 1 (1987): 40-43. doi:10.2307/1358339.



[Figure 34] Your gaze hits the side of my face by Barbara Kruger

3.3.3 Other Feminist Artists

During the first and second wave, there are many feminist artists could be written on history. Looking at their works, most of what share either aggressive or negative way of expression. Among the artists, some of those are very radical and offensive with images related to war, weapon or violence. Hannah Wilke (1940–1993) made her most popular series ‘S.O.S – Scarification Object Series’ in which she covered her body with wads of gum folded into abstract origamis reminiscent of female genitalia.⁶⁴ This work is to against objectification from the male gaze. Similar expression about ‘being yourself’ is the photo taken by Lynn Hershman Leeson called ‘Roberta Construction Chart #1’ in which the face of the

⁶⁴ Priscilla Frank, ‘Radical, Feminist Artists From The 1970s Who Shattered The Male Gaze’, HUFFPOST, last modified 24th Oct, 2016, https://www.huffpost.com/entry/feminist-artists-1970s_n_5800dfc1e4b06e0475943918

photographer is painted into a scientific chart or a plastic surgery sketch. [Figure 35]



[Figure 35] Hannah Wilke, “S.O.S. Starification Object Series. One of 36 playing cards from mastication box,” 1975 Post card (left) Lynn Hershman Leeson, “Roberta Construction Chart #1,” 1975\ (right)

Other than artists worked along, there are also groups such as the Guerrilla Girls. Guerrilla Girls is an anonymous group of feminists, female artists devoted to fighting sexism and racism within the art world. To remain anonymous, members don gorilla masks and use pseudonyms that refer to deceased female artists.⁶⁵ One of their most famous artworks is the image with bold text saying ‘Do women have to be naked to get into the Met. Museum?’ and a naked woman from an art piece covered her head with the guerrilla mask. [Figure 36]

⁶⁵ ‘Guerrilla Girls Biography’, Tate Modern Museum, <https://www.tate.org.uk/art/artists/guerrilla-girls-6858>



[Figure 36] 'Do women have to be naked to get into the Met. Museum?' Guerilla Girls

Their most famous works are most protest art. They used 'mirroring' a lot in their works, and this is the mostly used way that Korean radical feminists insisted that they were using. Most of their poster works are bold black texts lying on white background. Sometimes yellow is used as well in the background colours.

[Figure 37]

THE ADVANTAGES OF BEING A WOMAN ARTIST:

Working without the pressure of success
 Not having to be in shows with men
 Having an escape from the art world in your 4 free-lance jobs
 Knowing your career might pick up after you're eighty
 Being reassured that whatever kind of art you make it will be labeled feminine
 Not being stuck in a tenured teaching position
 Seeing your ideas live on in the work of others
 Having the opportunity to choose between career and motherhood
 Not having to choke on those big cigars or paint in Italian suits
 Having more time to work when your mate dumps you for someone younger
 Being included in revised versions of art history
 Not having to undergo the embarrassment of being called a genius
 Getting your picture in the art magazines wearing a gorilla suit

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

GUERRILLA GIRLS' 1986 REPORT CARD

GALLERY	NO. OF WOMEN 1984	NO. OF WOMEN 1985-7	REMARKS
Blum Helman	1	1	<i>no improvement</i>
Mary Boone	0	0	<i>Boy crazy</i>
Grace Borgenicht	0	0	<i>stake initiative</i>
Diane Brown	0	2	<i>could do even better</i>
Leo Castelli	4	3	<i>not paying attention</i>
Charles Cowles	2	2	<i>needs work</i>
Marisa del Rey	0	0	<i>No progress</i>
Allan Frumkin	1	1	<i>Don't follow direction</i>
Marian Goodman	0	1	<i>Keep dying</i>
Pat Hearn	0	0	<i>Delinquent</i>
Marlborough	2	1	<i>Falling</i>
Oil & Steel	0	1	<i>Underperformer</i>
Pace	2	2	<i>Working below capacity</i>
Tony Shafrazi	0	1	<i>still unsatisfactory</i>
Sperone Westwater	0	0	<i>unforgivable</i>
Edward Thorp	1	4	<i>Making excellent progress</i>
Washburn	1	1	<i>unacceptable</i>

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

GUERRILLA GIRLS' POP QUIZ.

Q. If February is Black History Month and March is Women's History Month, what happens the rest of the year?

A. Discrimination.

BOX 1056 Cooper Sta NY NY 10076 **GUERRILLA GIRLS** CONSCIENCE OF THE ART WORLD

GUERRILLA GIRLS SOCIAL STUDIES QUIZ

HOW LONG DID IT TAKE TO LOOT SOUTH CENTRAL L.A.?

- A. 81 seconds** Length of videotaped beating of Rodney King
B. 72 hours Length of L.A. riots
C. 12 years Length of Reagan-Bush administrations

A PUBLIC SERVICE MESSAGE FROM **GUERRILLA GIRLS** BOX 1056 COOPER ST. NY 10076



[Figure 37] Other works by Guerilla Girls

3.3.4 Conclusion from the Feminist Artworks

Due to the identity back to that time when feminism was defined differently from what it is now, the way of expression was a must-choice from some aspects. However, when the definition of feminism is changed through time, some of the expressions stayed the way it was as aggressiveness and hopelessness. This is one of the clues of how feminism is expressed through history. Since most of the feminist artworks are related to protests or feminist movements, aggressiveness is very difficult to be avoided. The artworks influenced the posters for the campaign nowadays, especially the aggressive ones in South Korea. This is linked to the promotion of feminism in South Korea through the protests mentioned in chapter 3. This kind of expression made the gap between genders deeper and they became very provocative in an originally male chauvinist society.

While the NGO and commercial brands started to push the expression of feminism to a firm but positive way, imitating the angry works from those famous feminist artists might not be the best way to choose when standing out for feminism. It is necessary

to find another way from classical art works and make it a new style for those who are against feminism to accept the difference and the change.

Chapter 4. An Approach of New Expression

4.1 ‘Equality for More’

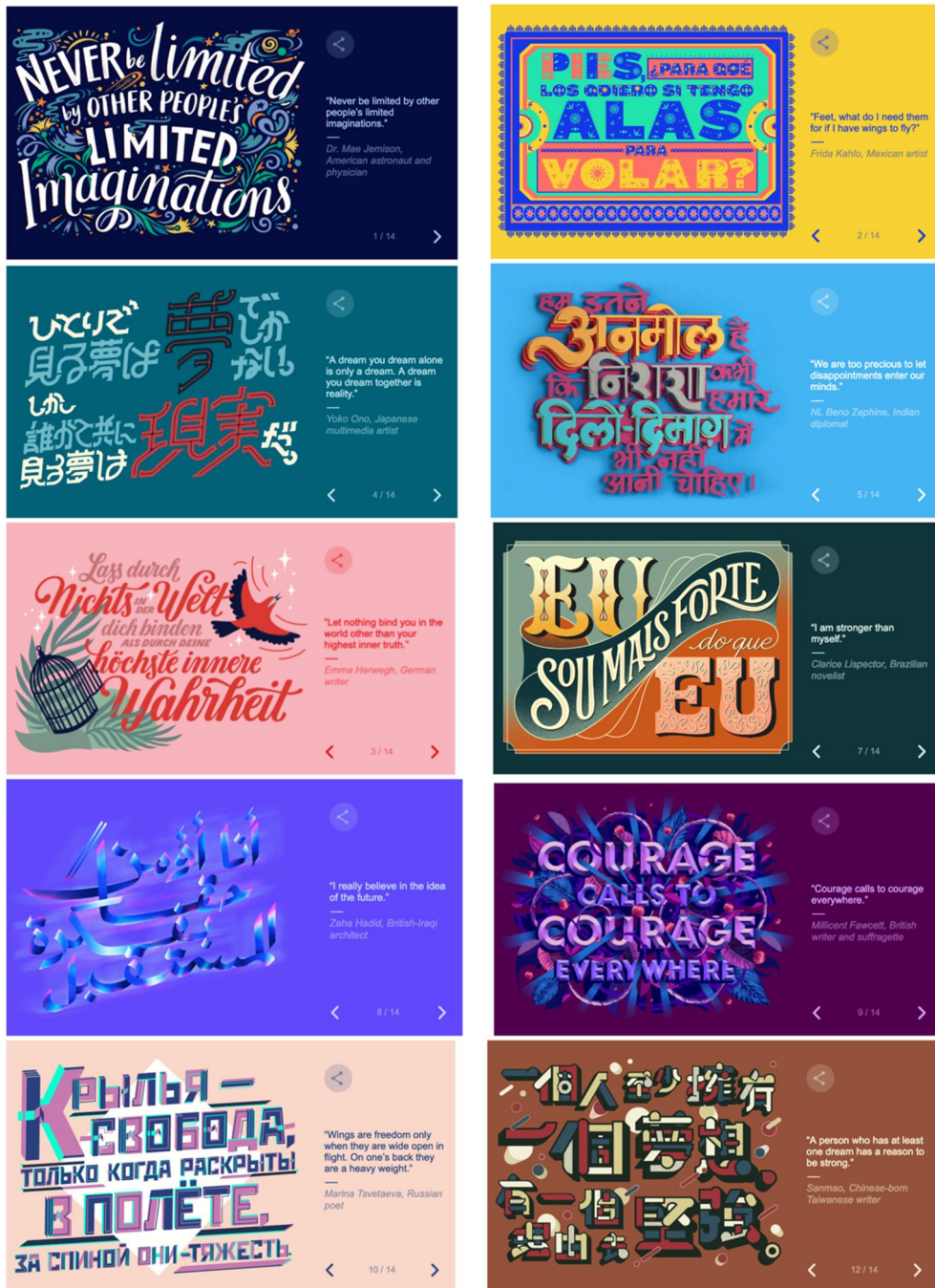
To solve the problem of the prejudice of idea of feminism in Korea as mentioned in previous chapters, a non-profit campaign is considered to be designed in the purpose of promoting the new acceptable idea of feminism and abolishing the misunderstanding of what feminism is asking for in South Korean Society. The organization is set to be UN Women to run this global campaign based in South Korea and to be spread internationally.

Since the slogan of the campaign confirms the concept and main idea of what the campaign is, the naming of the campaign is the first thing to be confirmed.

With the research results, the concept of this campaign is confirmed as gentle and embracing. Following the idea of including both men and women into the campaign and bring human being as a whole but not separate them into two different groups and fight against each other, the first set of naming sketches are to use the sentences that enlarge the feeling of gender equality without separating the genders into two parts. It can be either focusing on the female empowerment without targeting male as an enemy or stating equality as a general idea referring to the slogan posters google made for the international women’s day in 2019. [Figure 38]

66

⁶⁶ ‘International Women's Day 2019’, Google Doodle Archive,
<https://www.google.com/doodles/international-womens-day-2019>



[Figure 38] International Women's Day 2019, Google Doodle Archive

The quotes such as 'Never be limited by other people's limited imaginations' or 'I am stronger than myself' fit the concept of my campaign a lot. However, thinking of launching the international campaign in South Korea, the local factors need to be taken into

account. Following that, the quotes are too complicated to be understood, and therefore, a more direct and straightforward approach should be considered.

Since the campaign is designed as part of a keep-running UN Women campaigns, the current campaigns run by UN Women are also used as valuable references. [Figure 39] UN Women runs a campaign for each year's International Women's Day since 1996, and some of them became continuous campaigns such as 'Planet 50-50 by 2030 Step it Up for Gender Equality'.⁶⁷

The other name sketches are formed by shorter and less complicated words. Keeping this in mind, the ideas are listed below:

Better Equality, Better Society.

For Better Equality.

Smarter Equality.

Equality for Better.

Equality for More.

Find Your Real Power.

Balance, Better.

Comparing these slogans, to make the idea of the campaign clear, it is necessary to keep the word 'equality' or 'balance'. Since the campaign slogan wants to include multiple meanings, which can state that this campaign is not only to promote feminism but also to reach harmony within different genders, the word 'more' is picked up from the list. 'More' stands for 'not only female', 'not only promotion' and 'not only one dimension'. Following this idea, 'Equality for More' is the final choice of the name of the campaign.

The title 'Equality for More' sets the atmosphere of diversity and embracement of this campaign. In the next part, the detail of the design process will be introduced, and the link between the name the design details will be explained with sketches and approach in different stages.

⁶⁷ 'Planet 50-50 by 2030 Step it Up for Gender Equality', UN Women, <http://www.unwomen.org/en/get-involved/step-it-up>

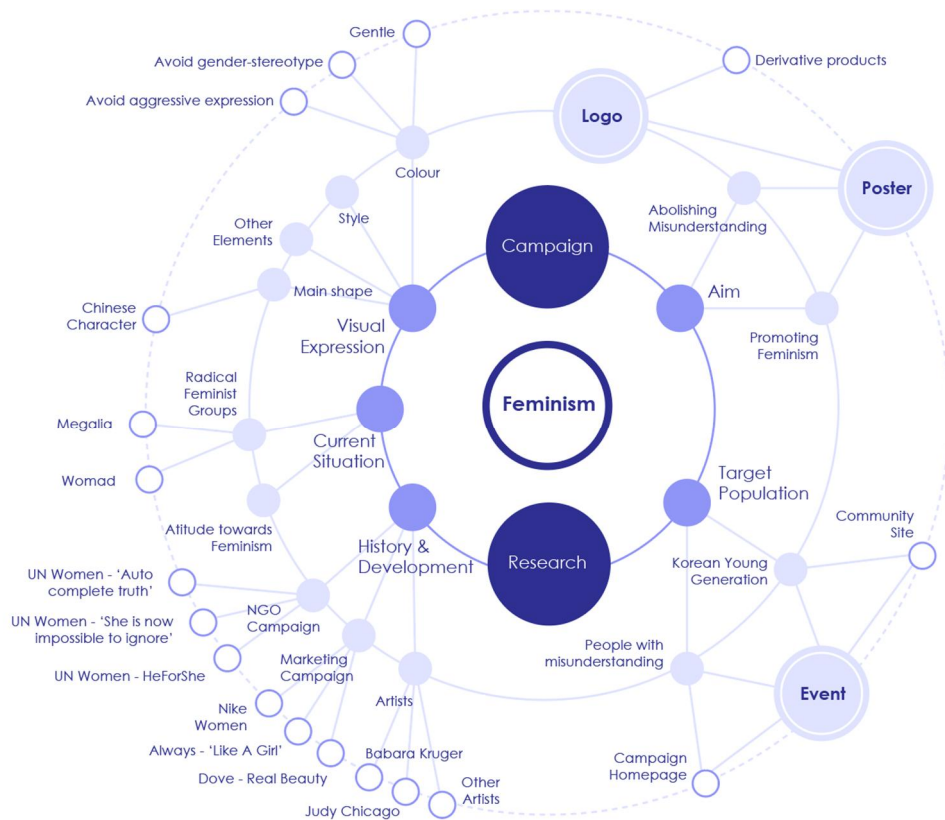
Year	UN Campaign Theme
1996	Celebrating the Past, Planning for the Future
1997	Women and the Peace Table
1998	Women and Human Rights
1999	World Free of Violence Against Women
2000	Women Uniting for Peace
2001	Women and Peace: Women Managing Conflicts
2002	Afghan Women Today: Realities and Opportunities
2003	Gender Equality and the Millennium Development Goals
2004	Women and HIV/AIDS
2005	Gender Equality Beyond 2005; Building a More Secure Future
2006	Women in Decision-making
2007	Ending Impunity for Violence Against Women and Girls
2008	Investing in Women and Girls

2009	Women and Men United to End Violence Against Women and Girls
2010	Equal Rights, Equal Opportunities: Progress for All
2011	Equal Access to Education, Training, and Science and Technology: Pathway to Decent Work for Women
2012	Empower Rural Women, End Poverty and Hunger
2013	A Promise is a Promise: Time for Action to End Violence Against Women
2014	Equality for Women is Progress for All
2015	Empowering Women, Empowering Humanity: Picture it!
2016	Planet 50-50 by 2030: Step It Up for Gender Equality
2017	Women in the Changing World of Work: Planet 50-50 by 2030
2018	Time is Now: Rural and urban activists transforming women's lives
2019	Think Equal, Build Smart, Innovate for Change

[Figure 39] List of UN Women Campaign Theme of International Women's Day

4.2 Design Process

4.2.1 Mind Map



[Figure 40] Mind Map

The design started with a mind map of idea sketches. The colours, styles and main elements are considered at this stage. From the research of 3 aspects of feminism including history and development, current situation and visual expression, the rough idea of the campaign comes up to mind. The critical points of the campaign are concluded as logo and poster; and considering the off-line event to be held, there will also be related products using the main elements of this campaign. [Figure 40]

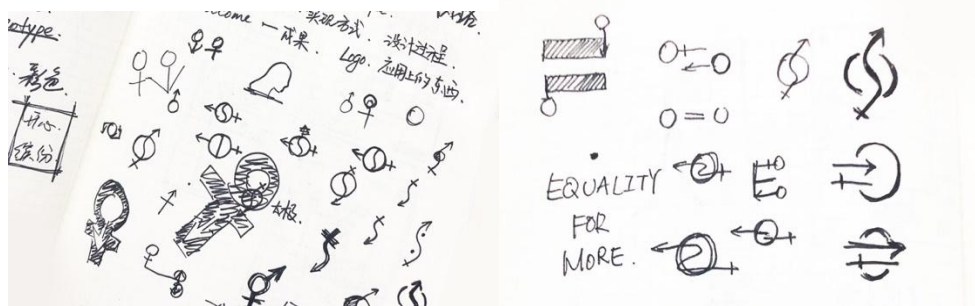
The main goal of this brain storming process is to make sure what to be mainly focused on in the design process and construct a basic structure of what to be included in the campaign design. The choice of main colour will be considered with colour psychology,

and the main body of the poster will be considered with either including the human face, part of the human body or without any human elements. It is important to avoid gender stereotype and aggressive expression.

The campaign design will be focusing on printed posters and make derivative products from the elements in the posters. The detail of how each part of this campaign is designed will be explained in the following

4.2.2 Campaign Logo

The logo is to state clearly the property of the campaign of 'gender equality'. Sketches are done with elements of equals sign, female and male icon, and some transformations of Korean Taegukgi. [Figure 41] Existing feminist logos are generally divided into two groups, one of which includes the icon of female and male and another one of which considering the characteristics of gender difference. [Figure 42] Since the campaign is designed to be run as part of the UN campaigns, the current UN campaign logos are also under consideration to make the series feeling stronger. [Figure 43]



[Figure 41] Sketches of Campaign Logo (1)



[Figure 42]] Reference Logos



[Figure 43] Current UN Women Campaign Logos

Since using gender, characteristics might be related to gender stereotypes, such as long hair and short hair, skirts and trousers. Using these elements in the logo will have a conflict with the original campaign idea of avoiding gender stereotype, the direction of using gender icons or such neutral elements are much preferred. Therefore, try it with a combination of the colour ring repeatedly used in UN Women campaigns, some sketches are made with the UN blue colour, the colour ring and the gender icon. [Figure 44]



[Figure 44] Sketches of Campaign Logo (2)

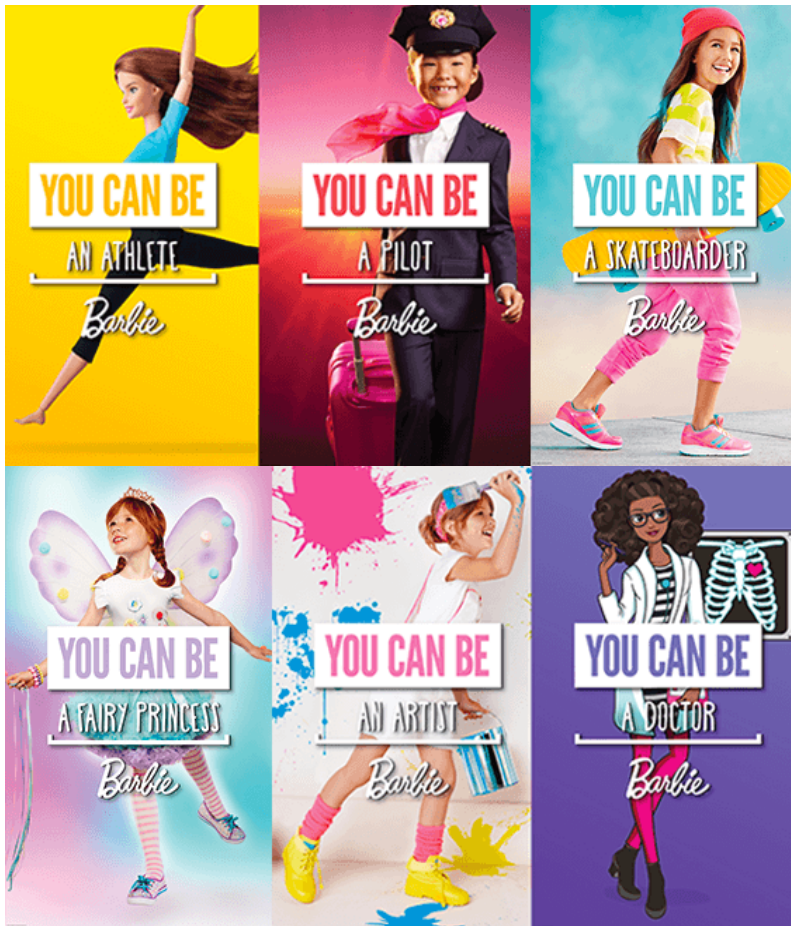
4.2.3 Main Elements

I started this part by researching current campaign posters. In general, there are 3 different ways when doing a feminism-related campaign poster.

The first way uses the clear human image as the main elements of the campaign. There are lots of famous campaigns used this style such as ‘Auto Complete Truth’ [Figure 4] and ‘She is now impossible to ignore’ [Figure 6] mentioned in Chapter 3 by UN Women. Many successful commercial campaigns use this style as well, such as ‘Like a girl’ by Always [Figure 43], ‘You can be anything’ by Barbie [Figure 44]. There are also counterexamples of this way of approach. Victoria’s Secret launched a campaign called ‘the perfect body’ in 2014 with a poster showing top models wearing the underwear from the brand. [Figure 45] This campaign was widely criticized by the stereotype of how a ‘perfect body’ should look like and the objectification of women.



[Figure 43] Like A Girl Poster



[Figure 44] You can be Anything by Barbie



[Figure 45] The perfect body by Victoria's secret

There is the positive side of this kind of expression with a human image. They are direct and vivid, with an obvious subject. The negative side is that the expression is relatively strong and challenging to avoid gender stereotype since the female image is much more diverse and hard to be defined with one expression if not use photography directly in the poster. [Figure 46]

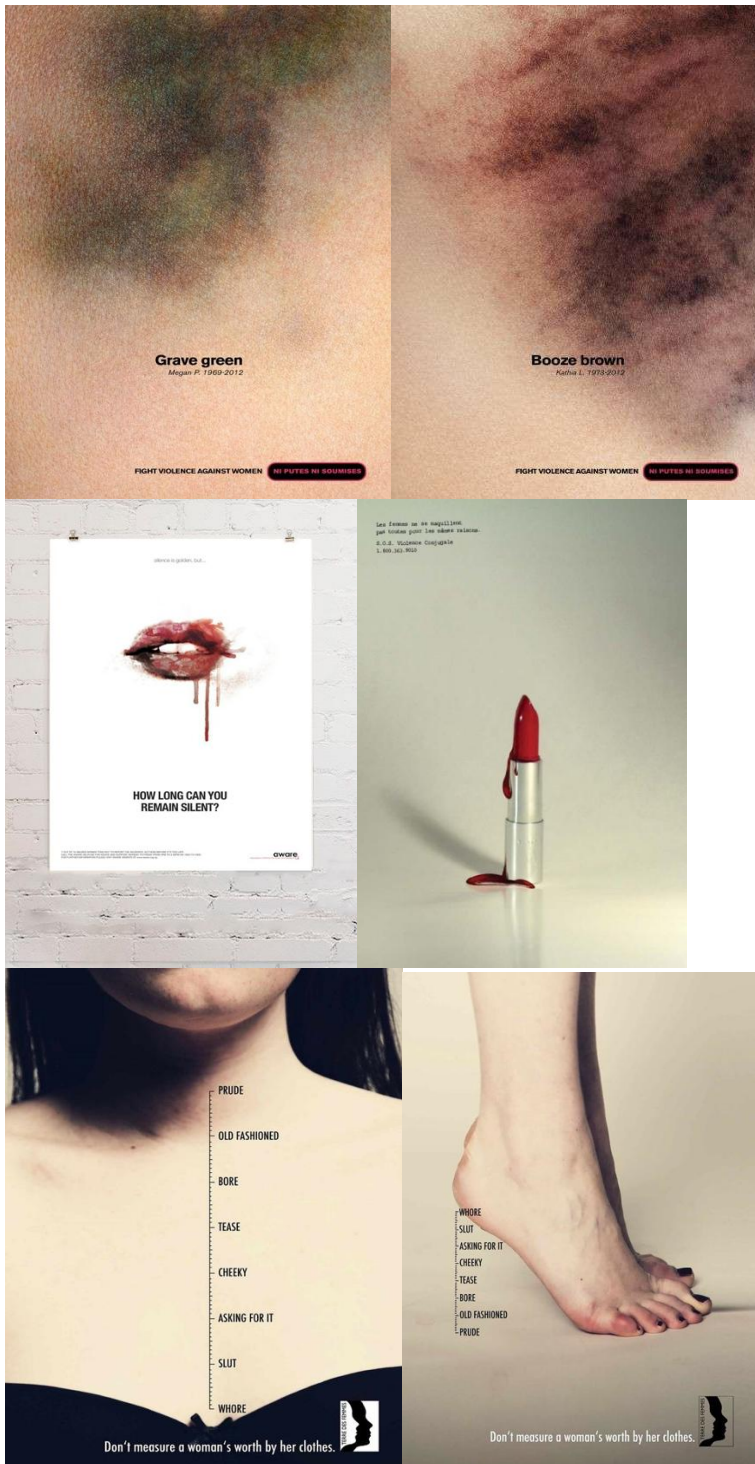


[Figure 46] Reference of Posters using female image

While using part of the human body as the main elements, there are many racism-related posters using this kind of expression. [Figure 47] While using this on feminist campaigns, most of them are used in negative ways such as scratches and scars. [Figure 48] This way strengthens the visual impact a lot by focusing on one spot-lighted point. The message is unambiguous, but it is in contrast with the concept of this campaign, which is gentle and soft.



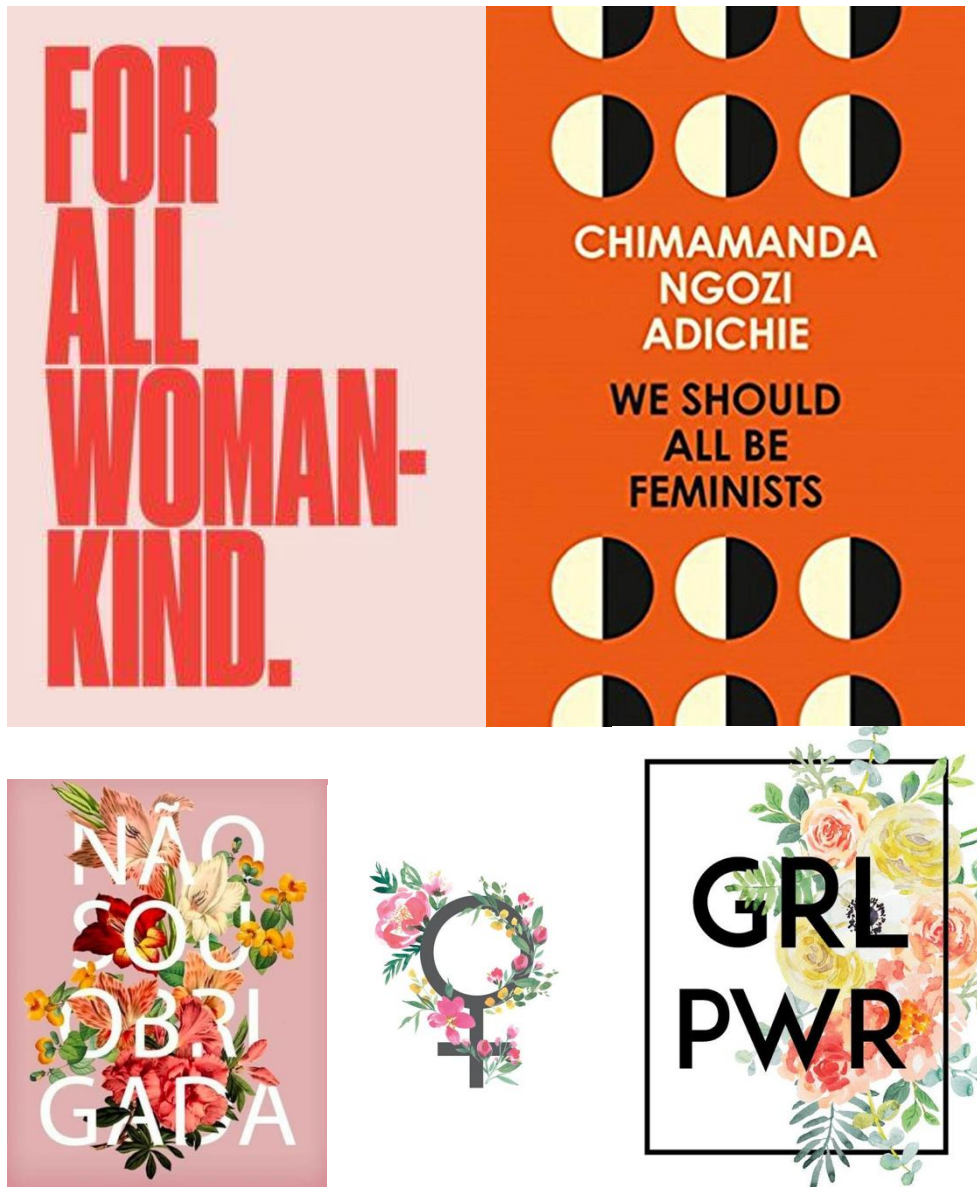
[Figure 47] Reference images



[Figure 48] Reference images

If not including human or female image in the poster series, there is a huge range of elements which can be included in the

poster. Existing posters related to feminism shows a trend of use of pinky colours, flowers and bold texts. They are gentle, not aggressive and more accessible to avoid gender stereotype, but they also have the disadvantages that they share monotonous elements and easy to lose a point. Also, this way of an expression relies very much on texts and copies where the image itself may not directly link to the subject or concept. [Figure 49]

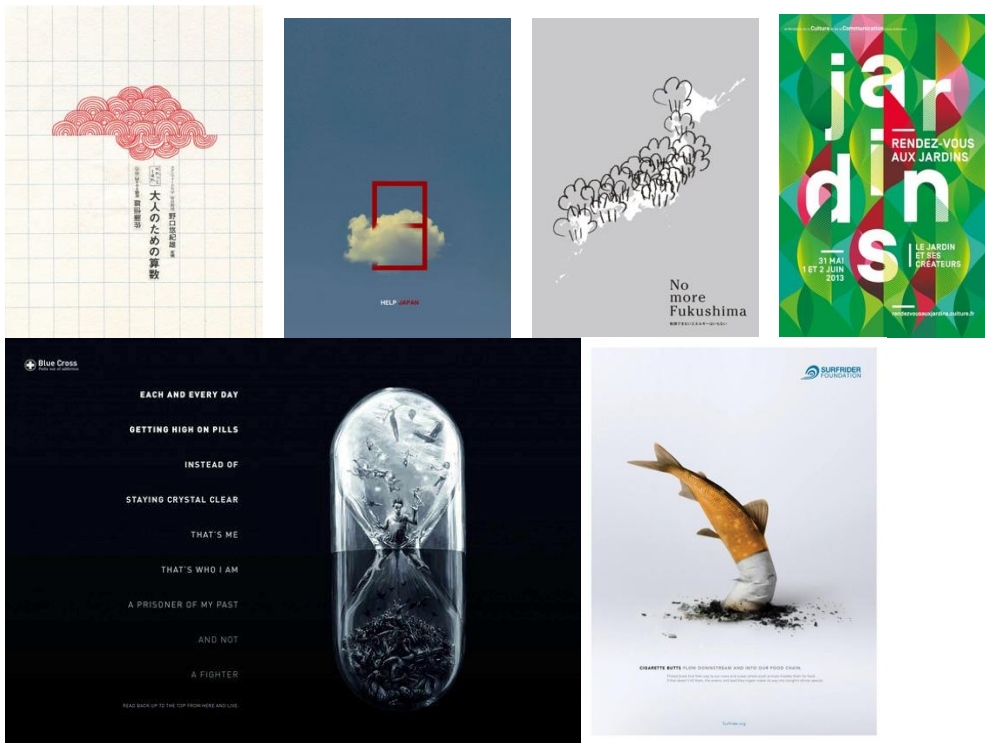


[Figure 49] Reference Images

Comparing the positive side and negative side of different visual expression, the direction of the visual expression of this campaign

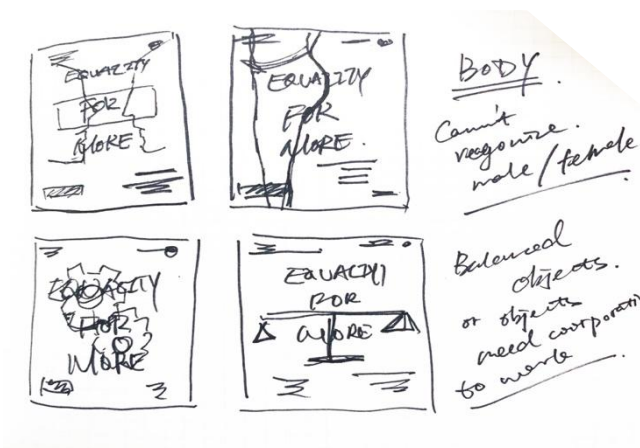
is considered to approach the non-human side to strengthen the concept of soft power and anti-gender-stereotype.

The campaign is set to be very neutral, which means that the characteristics of gender should be weakened as much as possible. This gives a big challenge on how to strengthen the keyword ‘gender equality’ without strengthening the ‘gender difference’. I decided to avoid detailed images of female and male. The options left are geometric shapes, lines, gender icons, and texts. I did some research on NGO campaigns not only about feminism but also other subjects trying to find some clue of how this campaign supposed to go. [Figure 50] And I also did some sketches of different elements at this stage. [Figure 51] The posters with the alphabet as its main element dragged my attention; it is one of the most neutral expressions. It is neither negative nor happy. It is logical, calm and direct. There for I started to think of using the English alphabet, Korean alphabet or Chinese character as the main body of the poster.





[Figure 50] Reference Images



[Figure 51] Sketches of the main elements of Poster

Since the feeling of ‘equality’ is necessarily underlined by the main body, I started to search in my mind if there is any alphabet combination or Chinese characters which can be used to approach this goal. [Figure 52] I realized that there are many symmetric shapes in Chinese characters, which shows an active link to the word ‘equality’. The choice of which Chinese characters to use to fit the concept of this campaign is the next task.



[Figure 52] Reference Images

There are some limitations of choice typically related to the property of the globalization of this campaign. In cultures using Chinese characters in their languages, there are simplified Chinese and traditional Chinese, which shares some same parts but with also lots of differences. There is a group of Chinese characters share a

very similar structure in both simplified and traditional Chinese. There is no difference in their shapes, or the minor difference will not make it impossible to read. Chinese characters with the same shapes in both simplified and traditional Chinese are preferred in this campaign to suit its global background.

In addition, the meaning of the Chinese characters is preferred to be related to the hope of the ideal society. There are three Chinese characters, Truth (真), Goodness (善), Beauty (美) used widely in modern Asian society to describe the ideal existence of being which has a profound philosophical background early from the middle age in the western world. What we called truth, goodness and beauty are referred to science, religion and ethics in the western philosophical definition of transcendentals.⁶⁸ This is one of the mostly accepted philosophy definition of an ideal world in both the western and the eastern world because there is a similar definition, although with a different expression, in Taoism as well.⁶⁹ Therefore, these three Chinese characters are finally chosen to be the main elements of the poster standing for the ideal society of gender equality.

4.2.4 Colour

Same as the choice of the main body of the poster, the colour of the poster series is supposed to show a soft feeling without gender stereotype. That is, using colour to represent gender is not going to be considered, such as pink for girls or blue for boys. Provocative

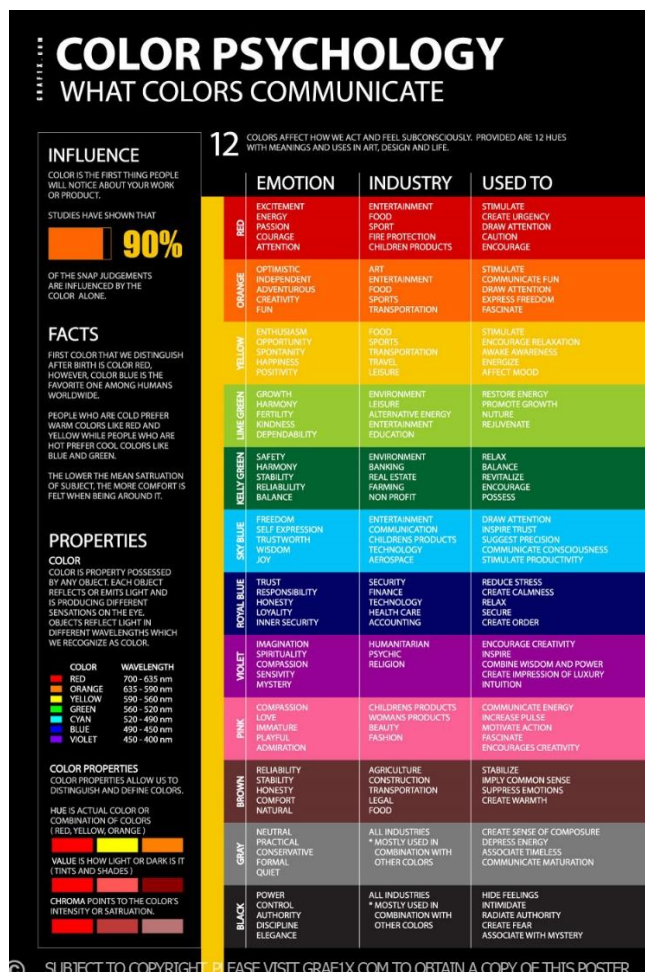
⁶⁸ Wouter Goris, and Jan Aertsen, "Medieval Theories of Transcendentals", The Stanford Encyclopedia of Philosophy (Winter 2016 Edition), Edward N. Zalta (ed.),

<https://plato.stanford.edu/archives/win2016/entries/transcendentals-medieval/>

⁶⁹ Lei Xiaopeng, Shi Qiong, '大道人为：道教美学与现代人生'，中国道教，
<http://www.chinataoism.org/showtopic.php?id=599>

colours such as red will also be avoided in this campaign design.⁷⁰ The contrast will also be controlled at a lower level to reduce confliction between different elements.

Although there is a study showing that colour affects the feeling of human being, it largely depends on the person. Some general colour theory will be referred at this stage to develop a possible range of colour to use in the campaign. [Figure 53] As this campaign wants to show a soft feeling of harmony, I considered some macaroon colour at the first stage before starting the sketches. The final decision will be made along with the experiment.

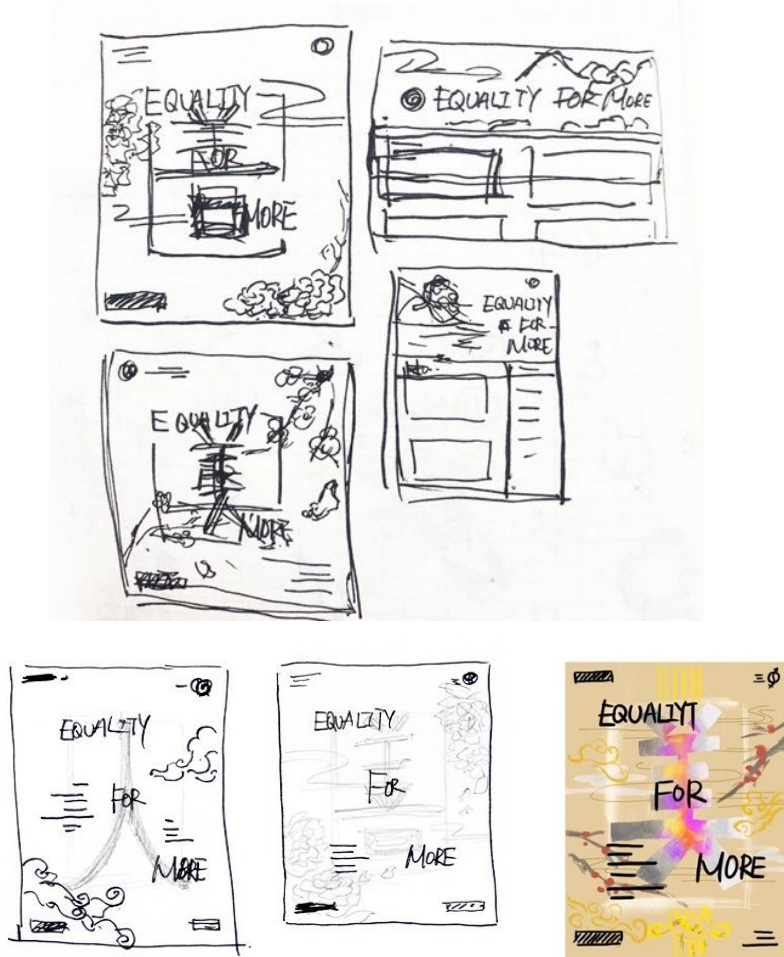


[Figure 53] Reference Images

⁷⁰ Russell A Hill, and Robert A Barton. "Psychology: red enhances human performance in contests." Nature 435, no. 7040 (2005): 293.

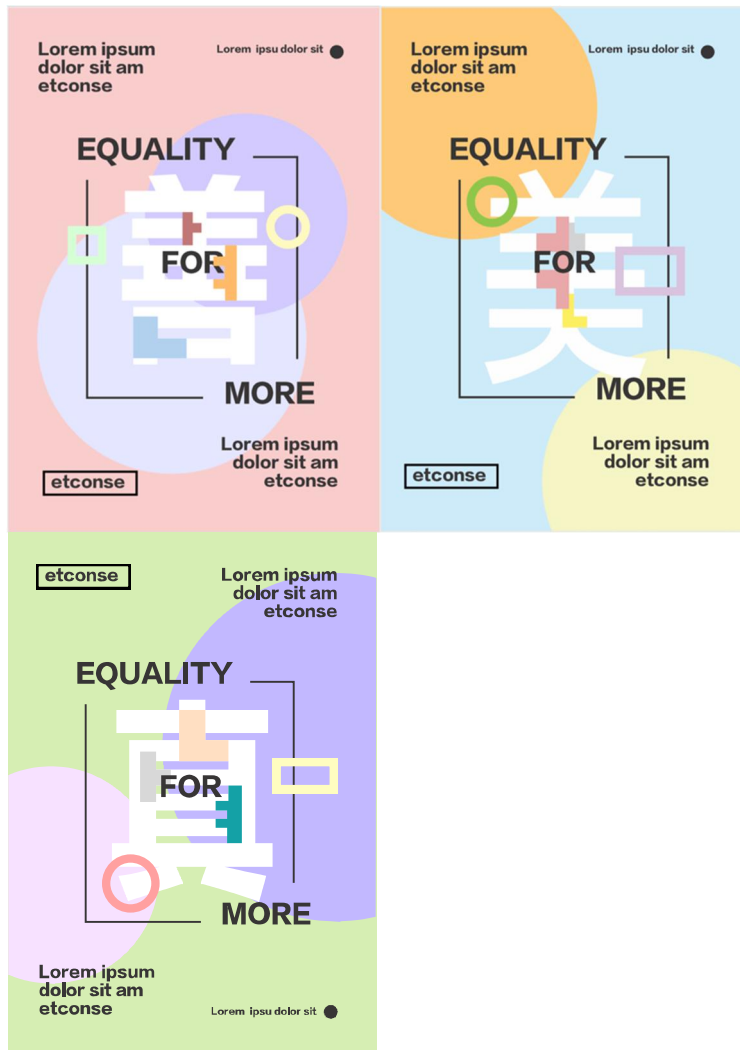
4.2.4 Experiment

The first try of this series poster was sketched with the idea of east-Asian style. [Figure 54] However, the Chinese elements such as clouds and flowers do not have any logical clue in this campaign. The supporting elements distract the attention from the main body of Chinese characters and are not necessarily to appear for any logical reason. Therefore, in the next sketches, I reduced the unnecessary elements and tried to focus on the Chinese character themselves and the layout of the posters. [Figure 55]



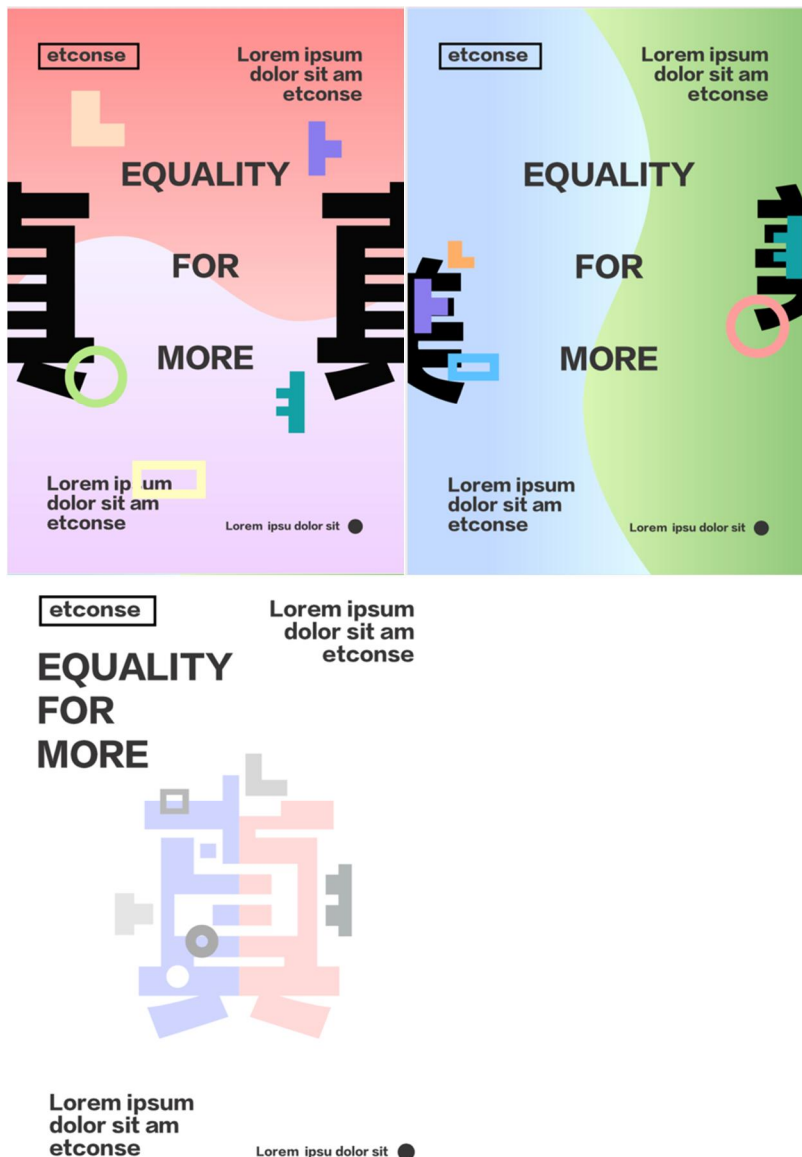
[Figure 54] Sketches of Poster (1)

With only the Chinese character and ‘Equality for More’ on the poster, the general feeling is gentle and warm but loses the keyword ‘gender’ in this poster series. It relies on the copies a lot of how to explain the concept of this campaign that is promoting the new idea of feminism and gender equality. Considering Korean alphabets which have solid geometric shapes, I tried to add Korean alphabets in the poster which can form ‘male’ (남) and ‘female’ (여) as decorative elements that also has a meaning to strengthen the concept of ‘gender equality’. The square around the Chinese character emphasized the existence of the main body but also gave a limitation to the character and lost the space to breath.



[Figure 55] Sketches of Poster (2)

Some different layout was tested with different colour combinations and with different ways of putting the Korean alphabets into the Chinese character without losing the point of 'male' and 'female'. [Figure 56] The problem of this series of sketches is that the Korean alphabet is hard to be recognized as male and female when separate them in this way and put them all around the space. By referring to the successful UN campaigns mentioned in case studies, a poster with less text is under consideration in the next sketches.



[Figure 56] Sketches of Poster (3)

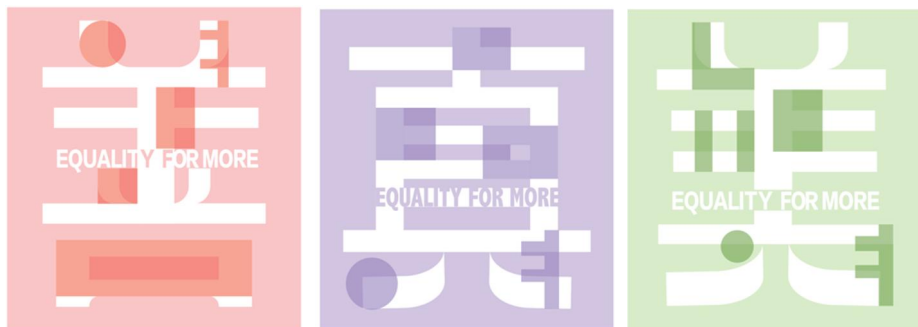
To find some new solutions on the combination of Chinese characters and the Korean alphabets with an English campaign slogan. I did some research on posters with English alphabet as main body [Figure 57] and with Chinese characters of the main body. [Figure 58] I decided to make the main body of the poster bigger to the whole poster and created some sketches. [Figure 59] The modeling of the typographic is to strengthen the feeling of symmetric and stability. The direction of the poster series is confirmed in this way, but the input of the Korean alphabet is still stiff and clumsy.



[Figure 57] Reference Images



[Figure 58] Reference Images



[Figure 59] Poster Sketches (4)

In Korea, there is a way of representing Chinese character with a combination of images called ‘Munjado’ (문자도). The image

depends on the contents of the Chinese character and most of them are used to represent good meanings such as to live long with good luck (백수백복 만수무강), dragons, tigers and stars.⁷¹ [Figure 60] By combining this idea with the geometric shape of Korean alphabets, making a 21st-century Munjado with the campaign slogan became my next experiment.



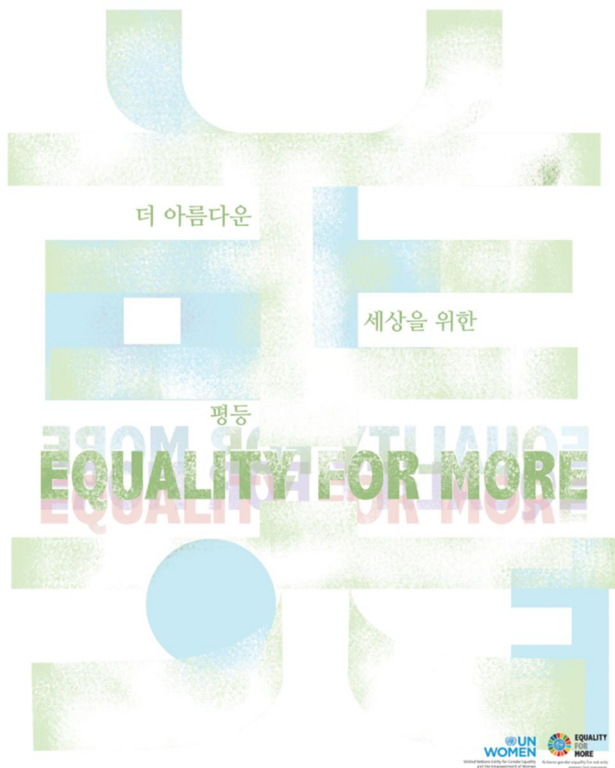
[Figure 60] Reference Images



[Figure 61] Reference Images

⁷¹ 문자도(文字圖), 한국민족문화대백과사전,
<http://encykorea.aks.ac.kr/Contents/Item/E0019638>

In addition, I considered how to make the typographic a stronger feeling of ‘equality’ and ‘symmetric’ . I did some more researches on Chinese character typographic to look for the answer. [Figure 61] I also want the poster series to show that equality is still ‘on its way’ . It is what this campaign wants to reach, but it is not an accomplished task yet. So, I intended to erase some part of the Chinese characters away to represent the ‘unfinished’ . I also added text in Korea to explain the idea of each poster. As a clue to link the series posters, I duplicated the slogan ‘Equality for more’ and put it behind using four colours appeared in 3 posters. [Figure 62]



[Figure 62] Poster Design Process (1)

This experiment shows problems that the Korean texts are separated too much, which makes them hard to be read. The texture used in the poster makes the image too complicated and dirty in general. I reduced the texture and did some more experiments. [Figure 63] After the style is confirmed, I changed all

the Korean alphabet part into light blue as a clue to also match the colour of UN Women. [Figure 64] And some more minor changes are done for structures and colours for a better visual expression.



[Figure 63] Poster Design Process (2)





[Figure 64] Poster Design Process (3)

The digital file shows something towards what I intended to express, however, after printing them out there are some problems with the printed posters. My intention was to show ‘unfinished’ feeling with the erased part from the Chinese characters but the printed result may give a misunderstanding of ‘printing error’ without extra explanations on the design process. As the non-profit campaign needs to be clearer and stronger, my next experiment is to bring the erased part back and focus on ‘equality’, ‘male’ and ‘female’. And the noise is kept as a consistent way without feeling of brushes. [Figure 65] [Figure 66]



[Figure 65] Details of noise effects



더 진실된 세상을 위한 평등





EQUALITY FOR MORE

더 베푸는 세상을 위한 평등





더 아름다운 세상을 위한 평등



[Figure 66]Final Results of Posters

4.3 Final Results

The series posters use Chinese characters of ‘Truth’ , ‘Goodness’ and ‘Beauty’ with Korean alphabet to form ‘Man’ and ‘Woman’ and English slogan of the campaign ‘Equality for More’ embedded into them. The link between each poster is the use of light blue in the Korean alphabets. The symmetric shape of

Chinese characters shows the subject of ‘equality’ and the faded colour shows that equality is still an uncompleted goal. The colours used have a gentle and soft feeling to make the public more comfortable and feel easier to accept them.

Considering the off-line events, some derivative products are also designed to fit the definition of the campaign. I chose mug cups, t-shirts and eco bags as main items along with a brochure to explain briefly about the meaning of the Chinese characters. [Figure 67]

By comments collected from the exhibition, people are interested in the quotes and are willing to open the brochure to read the explanations of this campaign. And the understanding of the Chinese characters are above expectation as most people can read the text as long as they see the posters.





[Figure 67] Exhibition and Derivative Products

Chapter 5. Conclusion

This research went through the history and development of feminism and analyzed how it influences Asian society with the new era of globalization. The current situation of feminism in South Korea has a negative and aggressive image because of the lack of understanding of the development of feminism and diversity and embracement. After some case studies on the visual expression of feminism in NGO campaigns, commercial campaigns and feminist artworks, the trend of visual expression of the successful feminist campaign are concluded as positive and non-gender-stereotype. The 'Equality for More campaign' is designed to solve the problem. The main task of this campaign design is to establish a new idea of what feminism is and abolish the hostility towards feminism in South Korea. This research wants to fit in the lack of visualized promotion of feminism in South Korea without putting men as women's enemies.

The series printed posters used a neutral element – Chinese character – as the main body embedded with Korean alphabets. The advantages of this campaign are that the final result is gentle and soft, which matches the design concept, and there is space to rethink through the clues in the posters. In addition to that, the elements used in the poster are very neutral that there is no tendency of gender stereotype and weakened the gap between genders.

The limitation of this research is that this campaign was not used or tested in real life to collect feedback from the audience. The elements and meaning designers tried to put into the shapes and forms need an actual test to see if it works properly or it might create new misunderstandings. Also, the promotion and branding afterwards are not considered in detail in this research, and it can be considered as a future direction.

The future research of this topic needs to be done after tests of the results. The digital version of this campaign can also be a

direction including a positive community site explains the timeline of feminism development and holding online and offline events to promote feminism in an acceptable way. Future collaboration with commercial brands to develop a series of derivative products can also be a way to increase the attention of this campaign. Since the property of the posters is not very sharp, the possibility of developing this campaign into daily life is reliable.

In conclusion, this campaign is expected to push feminism in South Korea to a new stage where it is explained with the latest development of the original idea and is more understandable by the public. Gender equality, as a decisive goal to reach, is considered to be branded in a bright and gentle way for the society to accept it.

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국문초록

최근 한국에서 가장 큰 논란을 일으키는 이슈중 하나는 단연 페미니즘이다. 극단적 페미니스트 단체들은 반남성적 경향을 보이며 위협적인 행동도 서슴지 않는다. 이러한 극단적 행위로 인하여 한국에서 페미니즘은 대단히 부정적인 이미지를 가지게 되었다. 하지만 다른 나라에서는 페미니즘을 브랜딩한 긍정적인 사례가 있으며 여러 고급 브랜드 또한 페미니즘을 이용하여 더 나은 브랜드 가치를 만드는 중이다.

본 연구는 한국 및 서구권에서의 페미니즘의 시각적 표현과 페미니즘을 이용한 브랜딩에 대하여 다룰 것이다. 연구의 목적은 사회적으로 좀 더 용인되는 페미니즘의 표현방식과 한국의 편향적 페미니즘이 야기한 페미니스트에 대한 오해를 해소하는 것이다.

본 연구에서 사용되는 기법은 관찰, 2 차 자료 연구과 케이스 스터디이다. 이러한 기법을 바탕으로 오해의 소지가 있는 페미니즘의 표현 문제에 대한 해법을 결론에서 도출할 것이다.

향후 “더 큰 평등” 이란 캠페인을 제안하여 페미니즘을 보다 온화한 방식으로 브랜딩하여 동양에서 페미니즘의 이데올로기가 용인될 수 있는 방안을 모색하고자 한다.

주요어 : 페미니즘, 캠페인 디자인, 브랜딩, 시각디자인

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